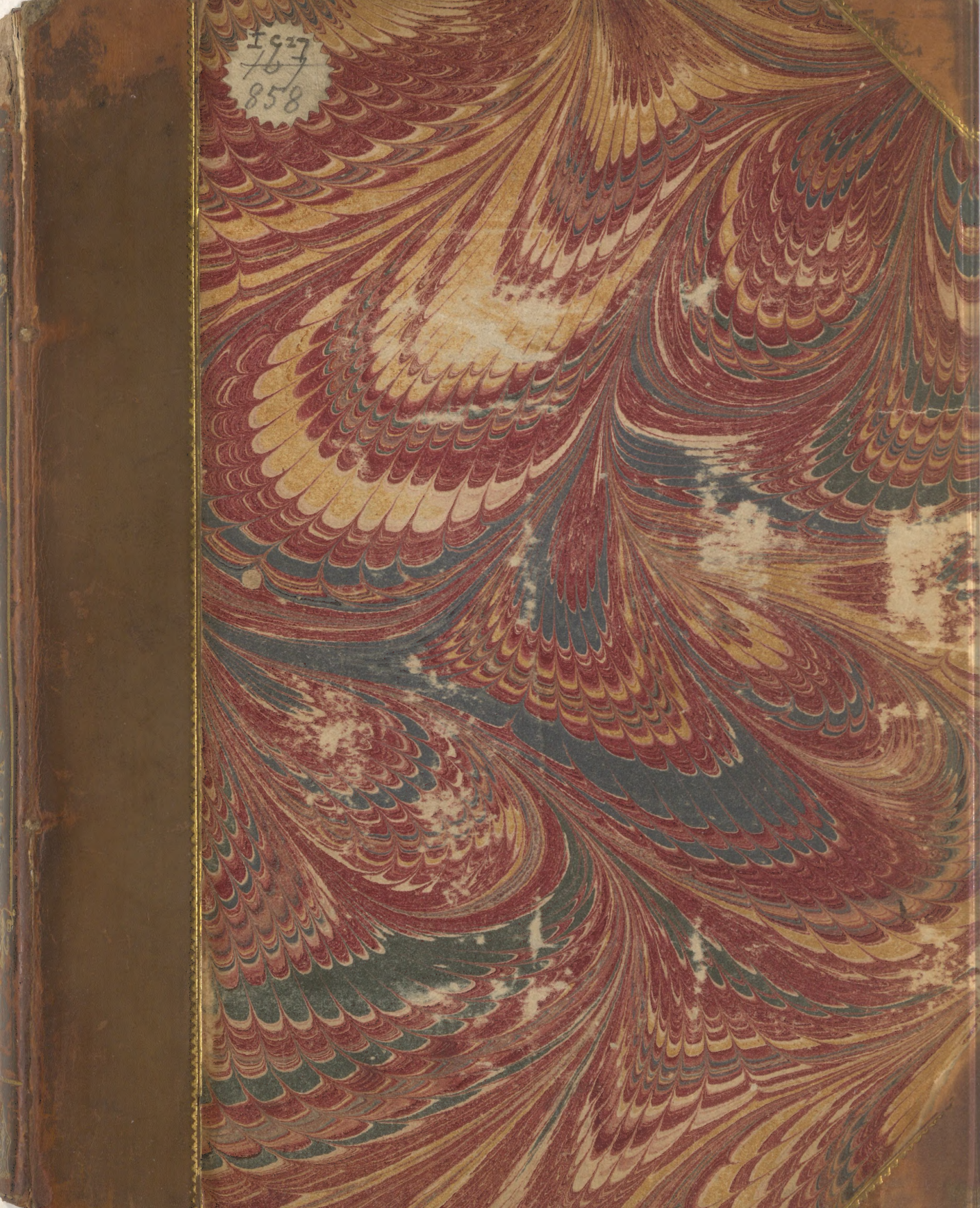
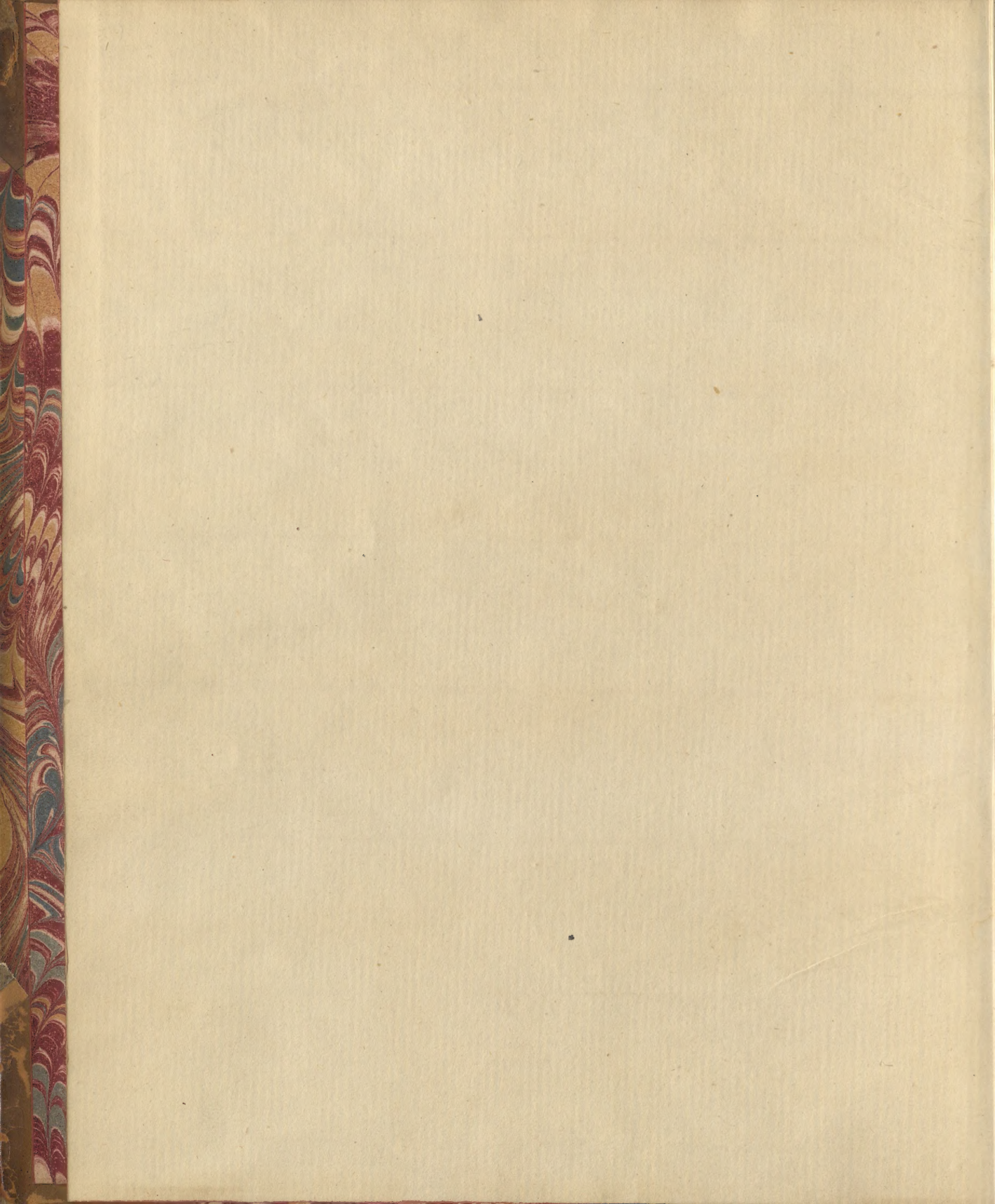


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THE
ENGLISH OPERA,
OR

IC 27
The Vocal Musick
IN
PSYCHE.

WITH THE
INSTRUMENTAL

Therein Intermix'd.

To which is Adjoyned
The INSTRUMENTAL MUSICK
IN THE

TEMPEST.

BY
MATTHEW LOCK, Composer in Ordinary
to His MAJESTY, and Organist to the QUEEN.

Licensed 1675. ROGER L'ESTRANGE.

L O N D O N,
Printed by T. Ratcliff, and N. Thompson for the
Author, and are to be Sold by John Carr at his Shop at
the Middle Temple Gate in Fleet-street, MDCLXXV.

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IN
PSYCHE
WITH THE
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BY
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LONDON: ROBERT A. LEITCH.

LONDON
Printed by J. Hatch, and W. Thompson for the
Author, and are to be sold by John Carr at his Shop at
the Black Horse in Fleet Street, MDCCLXXV.

To the Most Illustrious PRINCE
J A M E S
Duke of MONMOUTH.

May it Please Your Grace.

 He AUTHOR having made
P S Y C H E Yours by his
Humble Dedication, these
Compositions with the same
Submission Prostrate Themselves to
your Grace, who gave them Life by
your often hearing them practis'd,
and encourag'd & heartn'd the almost
heartless Undertakers & Performers.

MY LORD,

I humbly beg your Graces Pardon
for this Presumption, and your Favour
that I may Subscribe my self,

Your Graces,

Most Obliged Humble Servant,

MATTHEW LOCK.

To the Most Illustrious PRINCE

JAMES

Duke of MONMOUTH.

My Lord,

The AUTHOR having made
P S Y C H E Yours by his
Humble Dedication, these
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your often hearing them practis'd,
and encouraging & heard the almost
perish'd Undertakers & Performers.

My Lord,

I humbly beg your Grace's Pardon
for this Presentation, and your Favour
that I may subscribe my self,

Your Grace,

Wm. O'Brien

Matthew Locke



P R E F A C E.

THat Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pityed than wonder'd at; it being become a kind of fashionable wit, to Peck and Carp at other Mens conceptions, how mean soever their own are. Expecting therefore to fall under the Lash of some soft headed, or hard hearted Composer (for there are too many better at finding of faults than mending them) I shall endeavour to remove those few blocks which perhaps they may take occasion to stumble at.

The first may be the Title, OPERA. To this I must answer, That the word is borrowed of the Italian; who by it, distinguish their Comedies from their Opera's; Those, a short Plot being laid, the Comedians according to their different Theams given, Speak, and Act Extempore; but these after much consideration, industry and pains for splendid Scenes and Machines to Illustrate the Grand Design, with Art are composed in such kinds of Musick as the Subject requires: and accordingly performed. Proportionable to which are these Compositions (the Reader being referr'd to the Book of the whole work for the particular Excellencies) Their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air, Counterpoint, Recitative, Fuge, Canon, and Chromatick Musick; which variety (without vanity be it said) was never in Court or Theatre till now presented in this Nation: though I must confess there has been something done,

The Preface.

done, (and more by me than any other) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not in Musick: for the Author prudently consider'd, that though Italy was, and is the great Academy of the World for that Science and way of Entertainment, England is not: and therefore mixt it with interlocutions, as more proper to our Genius.

Another may be, The extream Compass of some of the parts. To which, the Idols of their own imagination may be pleas'd (if possible) to know, that he who Composes for Voices, not considering their extent, is like a Botching Stult, who being obliged to make Habits for men, cuts them out for Children. I suppose it needs no Explication.

The next may be, The extravagancies in some parts of the Composition, wherein (as among slender Grammarians) they may think fix'd rules are broken: but they may be satisfied, that whatever appears so, is only by way of Transition from Time or half-Time Concords, and cover'd by the extream Parts: or to suspend the Ear and Judgement, for satisfying both in the Cadence.

Then, against the performance, They sing out of Tune. To which with modesty it may be answer'd, He or she that is without fault may cast the first Stone: and for those seldom defects, the major part of the Vocal performers being ignorant of Musick, their Excellencies when they do well, which generally are so, rather ought to be admired, then their accidental mistakes upbraided.

The next (and I hope the last) is, or maybe, Why after so long expos'd, is it now Printed?

First, to manifest my duty to several persons of Honour, who exp:cted it.

Secondly, to satisfy those Lovers and Understanders of Musick, whose business or distance prevent their seeing and hearing it.

Thirdly, that those for whom it was Compos'd (tho perchance ignorant of the Quality) by the quantity may be convinc'd, the Composing and Teaching it was not in a Dream; and consequently, that

The Preface.

that if the Expence they have been at, do not answer their big Expectation, the fault's their own, not mine.

Finally, (by way of Caution) to prevent what differences may happen between them, and whoever they may have occasion to imploy for the future, that on either side there be no dependance on good Words or Generosity.

The Instrumental Musick before and between the Aëts, and the Entries in the Aëts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draghi. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.

The Errata's in this Impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'l Correct them: and is confident what he shall undertake for the future, shall be as free from Mistakes, as any thing that has hitherto been published.

ACT.

*Sold by John Carr, Musical Instrument-seller,
at his Shop in the Middle-Temple Gate in
Fleet-street.*

ALL sorts of Books, and Ruled Paper,
Songs, and Aires Vocal and Instrumental
ready prickt, Lutes, Viols, Violins, Gittars,
Flageletts, Castinets, Strings, and all sorts of
Musical Instruments,

And also Mr. *Tho. Salmon's* Essay to the ad-
vancement of Musick, by casting away the per-
plexity of different Cliffs, price 2 s.

Also *Melothesia*, or certain general Rules for
Playing upon a continued Bass; with a choice
Collection of Lessons for the Harpsicord and
Organ of all sorts, never before Published; all
carefully reviewed by Mr. *Matthew Lock*,
Composer in Ordinary to His Majesty, and
Organist to the Queen.



ACT. I.

PSYCHE retiring from her Fathers Court, is thus entertain'd by
PAN, and his Followers.

Great Psyche Goddess of each Field and Grove, whom ev'ry Prince
and ev'ry God does Love. : To your al-Commanding hand Pan yields his
Sovereign command. For You the Satyrs and the Fawns shall nimbly trip it o're the Lawns :
For You the Shepherds Pipe and sing, and with their Nymphs Dance in a Ring. Fruits shall they
bring, and pretty Garlands weave, and shall the Meads of all their sweets be-

P A N.
Vertumnus and Flora their Tributes shall
reave.
pay, and to Psyche shall Dedicate this happy day. The Sylvans and Dryads shall dance all a
round, And PSYCHE dread Queen of this place shall be Crown'd. My lov'd Syrinx and
Eccho shall Sing and shall Play, and to Psyche shall Dedicate this happy
 Retornello.
The Nymphs.
And Pan who before all here did com-
Day.

mand, now resigns all his Empire to Psyche's fair Hand.

Retornello.

Chorus and Violins.

And Pan who before all here did com-

And Pan who before all here did com-

And Pan who before all here did com-

The second time repeat this soft,

Retor. and Chorus again.

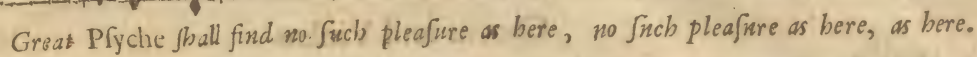
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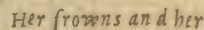
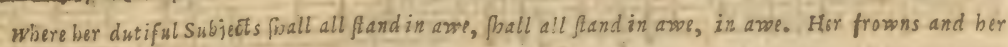
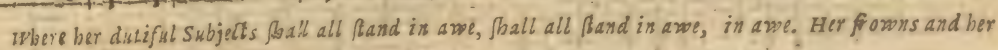
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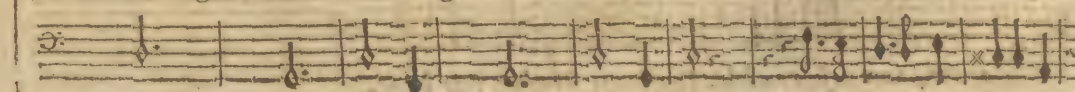
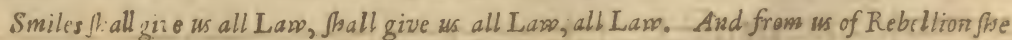
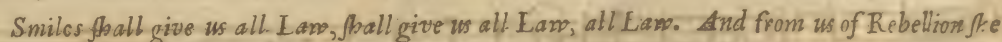
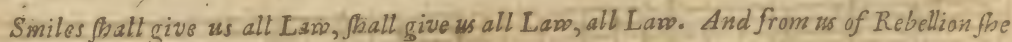
Softer.



Lowd.



Lowd.



soft.

softer. [5]

Chorus of all the Voice s and Instr.

need have no fear. She need have no fear, no fear. How happy are those that inhabit this

need have no fear, She need have no fear, no fear. How happy are those that inhabit this

need have no fear, She need have no fear, no fear. How happy are those that inhabit this

need have no fear, She need have no fear, no fear. How happy are those that inhabit this

place where a sigh is ne're heard, where no falsehood we meet, where each single heart a-

place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a-

place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a-

place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a-

soft.

grees with the face : no Climate was ever so calm and so sweet, was ever so calm and so

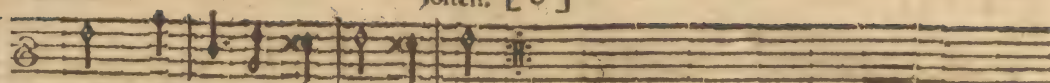
grees with the face : no Climate was ever so calm and so sweet, was ever so calm and so

grees with the face : no Climate was ever so calm and so sweet, was ever so calm and so

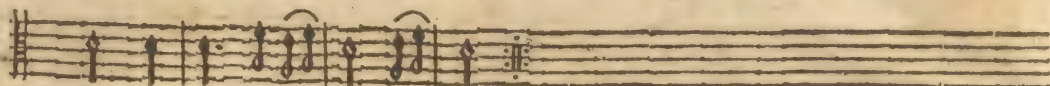
grees with the face : no Climate was ever so calm and so sweet, was ever so calm and so
C sweet.

softer.

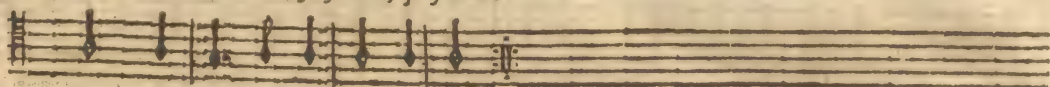
softest. [6]



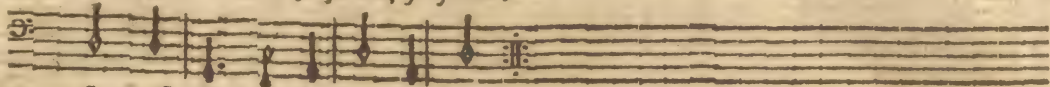
Sweet. So calm and so sweet, so sweet.



Sweet. So calm and so sweet, so sweet.



Sweet, so calm and so sweet, so sweet.



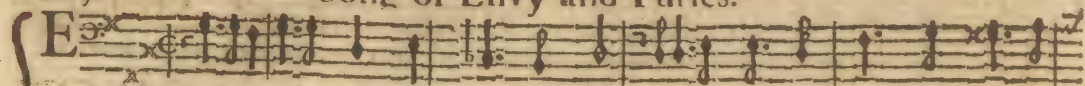
Sweet, so calm and so sweet, so sweet.

*To beauteous Psyche all Devotion is due,
all Devotion is due, is due,
Our humble Offerings she will not despise
she will not despise, despise.*

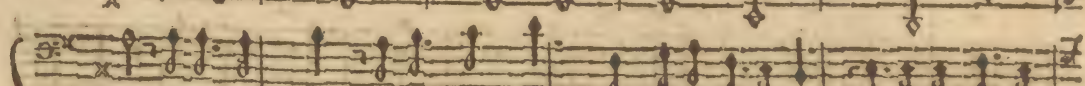
*Since the Tribute is offer'd from hearts that are true
from hearts that are due, are true.
From hearts all devoted to Psyches bright eyes,
to Psyches bright eyes, bright eyes.
Chorus. How happy are are they, &c.*

Envy.

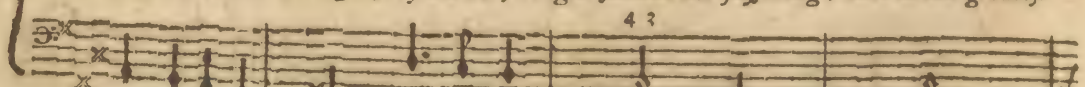
Song of Envy and Furies.



Nay 'gainst Psyche such black storms shall raise, as all her powerful beams shall ne'er dis-



pel beyond her strength, beyond her strength shall be her suffering; Her to the greatest



First Fury.



misery I'll bring, and e'er I've done I'll send her down to Hell. In Hell too late you shall re-



lent,

Second Fury.

Second Fury.

lent, and all your arrogance repent. We Furies will torment your soul, & you shall weep &

First. Second.

howl, and at the sight of ev'ry snake tremble & quake. There you shall weep eternally,

and to the quick shall feel each last we give. There you shall always wish to die,

and yet in spight of you shall always live.

Chorus.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

There you shall always wish to die, and yet in spite of you shall always live.

Simphony at the descending of *Venus* in her Chariot drawn by Doves.

:S:

:S:

:S:

:S:

Venus.

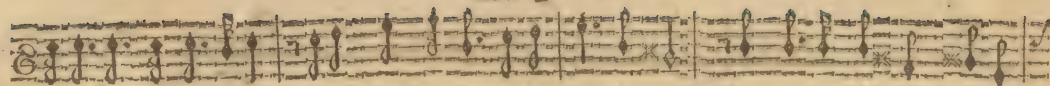
With kindness & your Prayers receive, and to your hopes success will give. I have with anger seen

x x

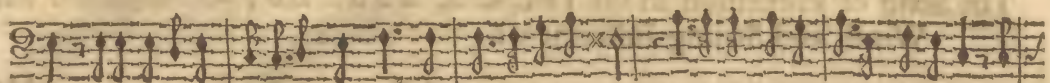
Mankind adore, your Sisters beauty, and her scorn deplore, which they shall do no more, for their I-

c d

dolairy,



dolatry I'll so resent, as shall your wishes to the full content. Your Father is with Psyche



now, & to Apollo's Oracle they'll go, her Destiny to know. I by the God of wit shall be obey'd, for



wit to beauty still is subject made. He'll so resent your cause & mine, that you will not repine, but



will applaud the Oracles designe.



The end of the First ACT.

D

ACT II.

ACT. II.

The Song of Proceſſion in the Temple of *APOLLO*, accompanied with
Wind and Strung Instruments.

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-

Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire

Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire

quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence & beauty

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quire fair Psyche's Destiny. The Gods to her will sure propitious be, if Innocence and beauty

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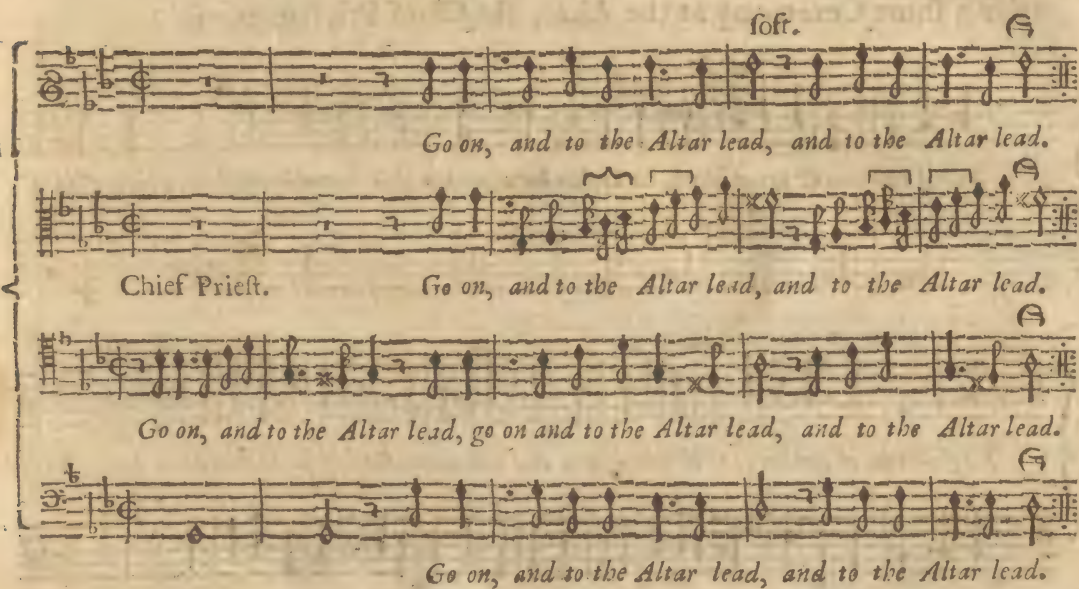
may go free. The Gods to her will sure propitious be, if Innocense and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocense and beauty may go free.

may go free. The Gods to her will sure propitious be, if Innocense and beauty may go free.

may go free. The Gods will sure to her propitious be, if Innocense and beauty may go free.

soft. 



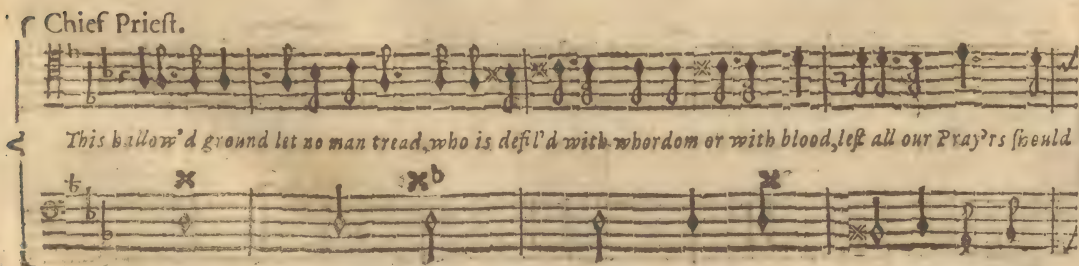
Go on, and to the Altar lead, and to the Altar lead.

Chief Priest. Go on, and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, go on and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priest.



This bellow'd ground let no man tread, who is defil'd with whordom or with blood, lest all our Pray'rs should

be for them withstood. Let none be present at our Sacrifice, but of an humble uncorrupted mind; The God

5 6 7 6

for wicked men will all our Vows despise, and will to all our wishes be unkind.

6

After a short Ceremony at the Altar, the Chief Priest goes on.

Son of Latona & great Jove, in Delos born, which thou so much dost love. Great God of

8 7 7 6 5

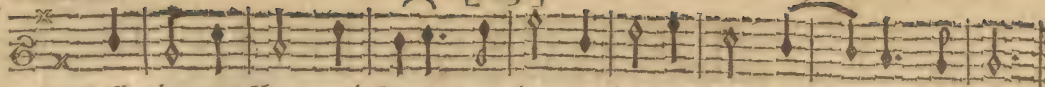
Physick and of Archery, of Wisdom, wit and Harmony, God of all Divinations too : To

7 6

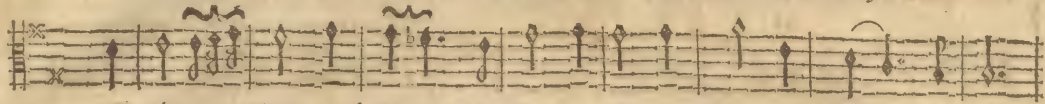
Thee our Vows and Pray'rs are due, To thee our Vows and Pray'rs are due.

Chorus.

[13]



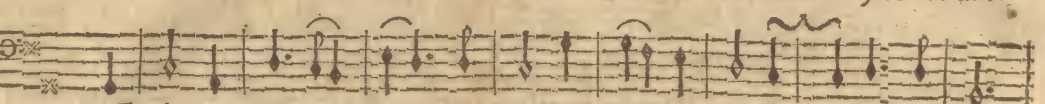
To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.



To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

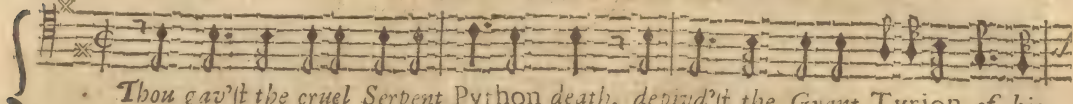


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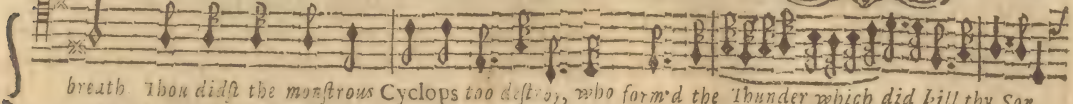
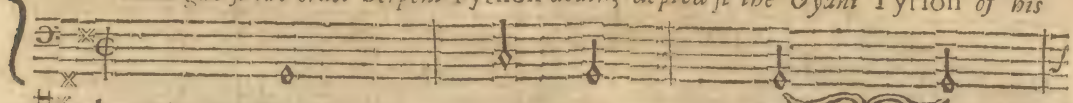


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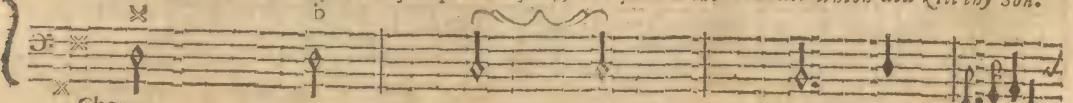
Chief Priest.



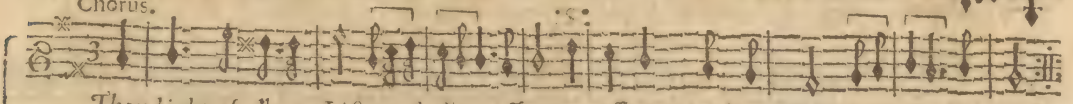
Thou gav'st the cruel Serpent Python death, depriv'd'st the Gyant Tyron of his



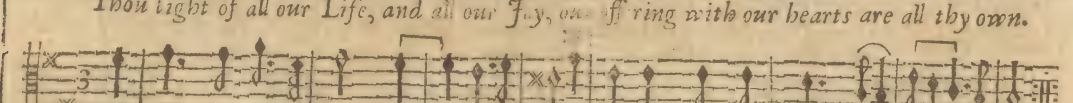
breath. Thou didst the monstrous Cyclops too destroy, who form'd the Thunder which did kill thy Son.



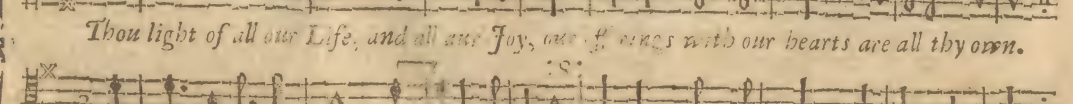
Chorus.



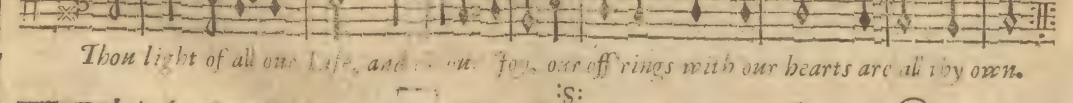
Thou light of all our Life, and all our Joy, our off ring with our hearts are all thy own.



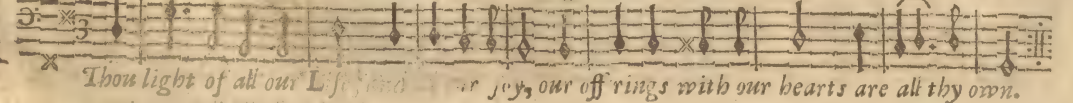
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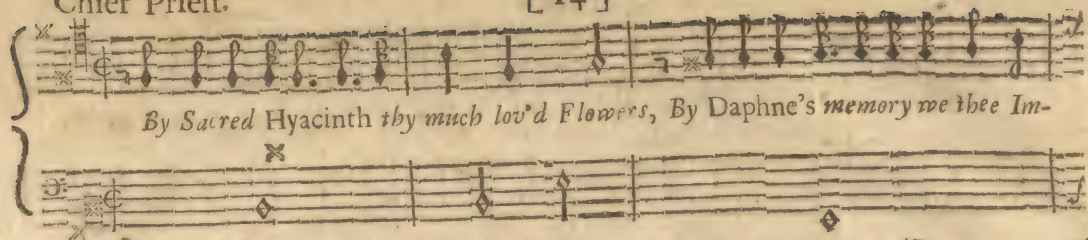


Thou light of all our Life, and all our Joy, our off rings with our hearts are all thy own.

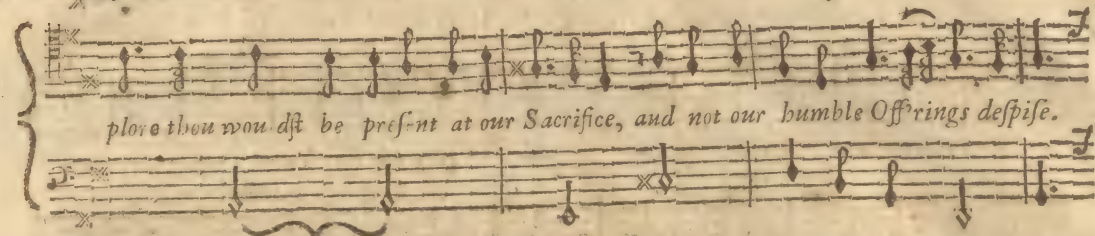


E

Chief Priest.

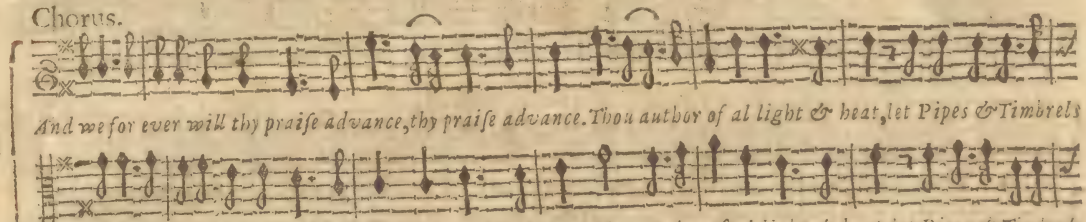


By Sacred Hyacinth thy much lov'd Flowers, By Daphne's memory we thee Im-



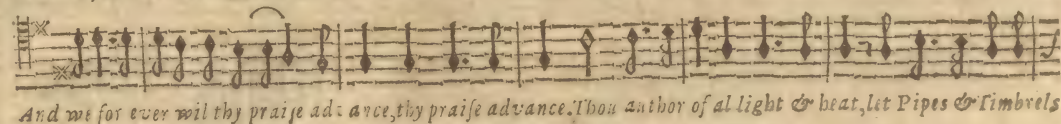
plore thou wou'dst be present at our Sacrifice, and not our humble Offerings despise.

Chorus.

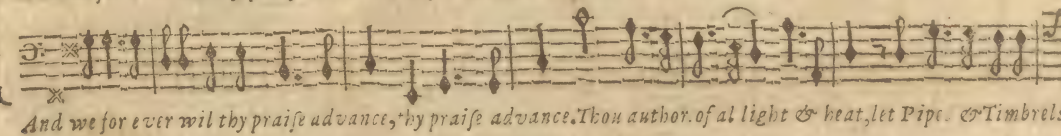


And we for ever wil thy praise advance, thy praise advance. Thou author of al light & heat, let Pipes & Timbrels

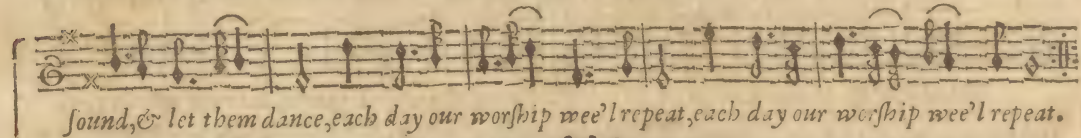
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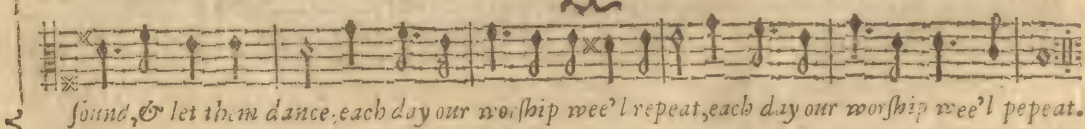
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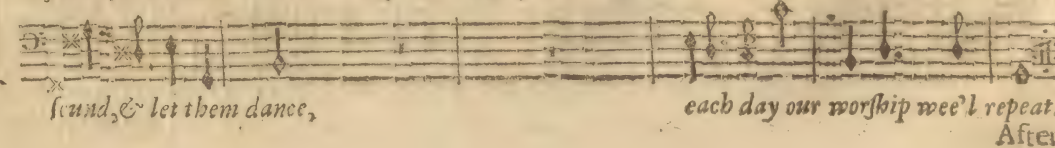
Sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.



Sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.



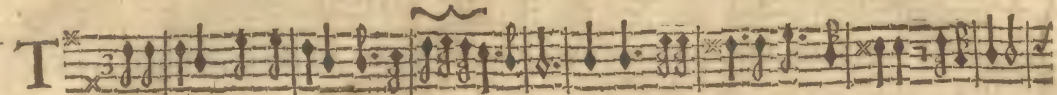
Sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.



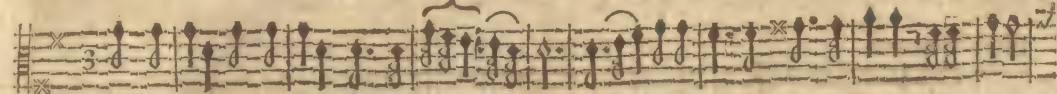
Sound, & let them dance, each day our worship wee'l repeat. After

After a Dance of Priests with Cymbals, Bells, and Flambeaux, &c. The Chief Priest with his Attendants mingle with the Dancers, Singers, and Instruments in the following Song.

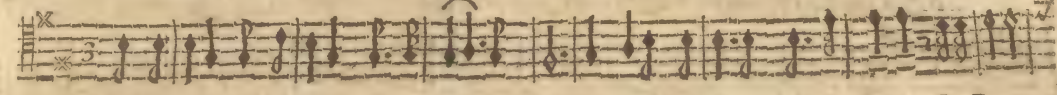
T



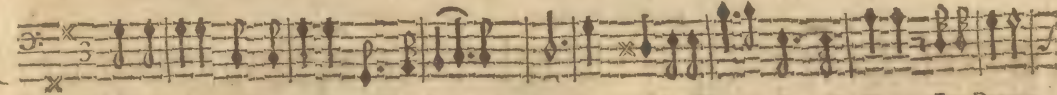
O Apollo, to Apollo our Cæstrial King, we will Io Pæan sing, Io Pæan, Io Pæan,



To Apollo, to Apollo our Cæstrial King, we will Io Pæan sing, Io Pæan, Io Pæan,

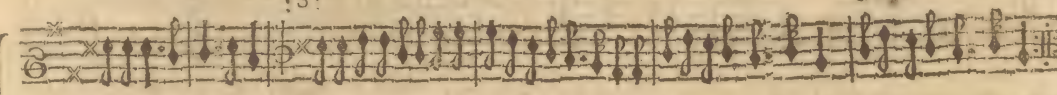


To Apollo, to Apollo our Cæstrial King, we will Io Pæan sing, Io Pæan, Io Pæan,



To Apollo, to Apollo our Cæstrial King, we will Io Pæan sing, Io Pæan Io Pæan,

:S: Soft.



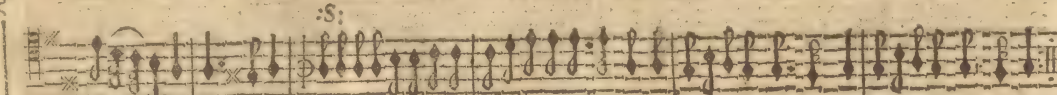
Io Pæan will we sing, Io Pæan, Io Pæan, Io Pæan, Io Pæan, Io Pæan will we sing, Io Pæan will we sing

:S:



Io Pæan will we sing, Io Pæan, Io Pæan, Io Pæan, Io Pæan, Io Pæan will we sing, Io Pæan will we sing

:S:



Io Pæan will we sing, Io Pæan, Io Pæan, Io Pæan, Io Pæan, Io Pæan will we sing, Io Pæan will we sing

:S:



Io Pæan will we sing, Io Pæan, Io Pæan, Io Pæan, Io Pæan, Io Pæan will we sing, Io Pæan will we sing

The Scene being changed to a Rocky Defart full of dreadful Caves and Cliffs; Two despairing Men, and Two despairing Women enter, and Sing as follows.

First Man.

Reak, break distracted heart, there is no cure for love, my minds too raging calenture.

First Woman.

Sighs which in others Passion vent, and give them ease when they lament, are but the

Second Woman.

Second Man.

Bellows to my hot desire. And tears in me not quench, but nourish Fire. Nothing,

First Man.

nothing can mollifie my grief, or give my Passion a relief. Love is not like our earthly

Fire, You soon may smother out that flame, which does increase desire; no opposition

love

Love can tame. Despair in Love transcends all pain; lest hope will ne'r return a-

7 6

First Woman

gain. In Hell there's no such miserie as now oppresses me; I this one pang alone would

7 6

Second Man.

change for Sisyphus his stone. I would the torments which I feel, change for Ixion's

4 3 7 6 7 6

Second Woman.

wheels. The Vulture should on me for ever feed, rather than thus my heart for love should

b

bleed. Oh Tantalus! for thy eternal Thirst, I'm more on Earth than thou in Hell ac-

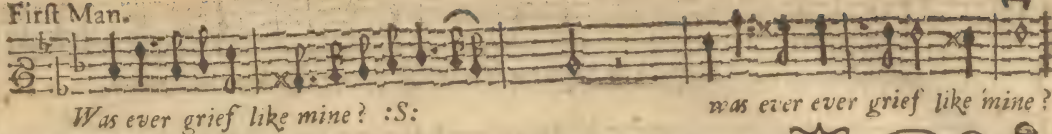
First Woman second Woman. 1st. Man. 2d. Man.

curst. Was ever grief like mine? like mine? like mine? like mine?

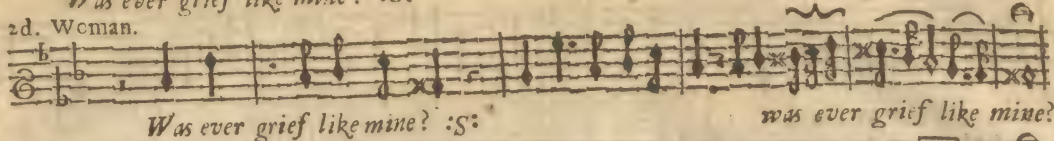
6

Chorus

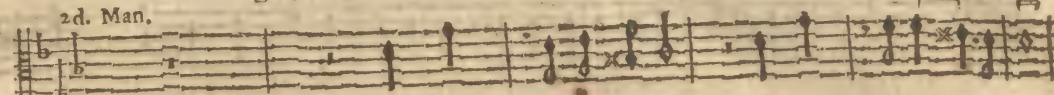
First Man.



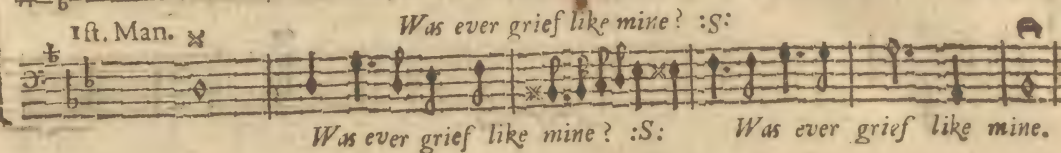
2d. Woman.



2d. Man.



1st. Man.

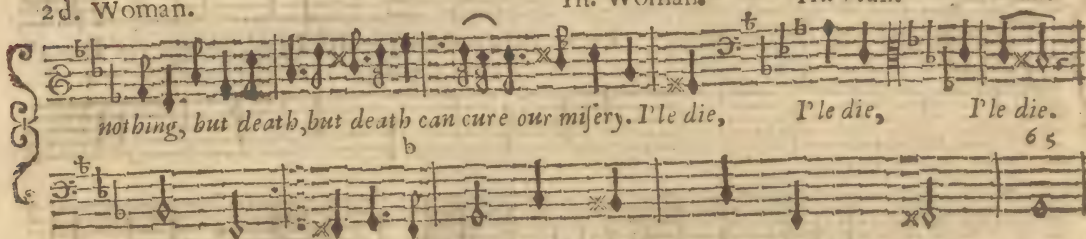


2d. Woman.

1st. Woman.

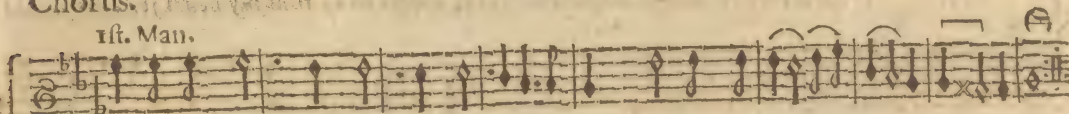
1st. Man.

2. Man.

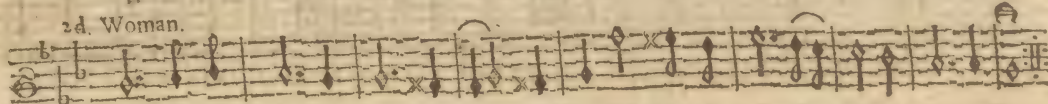


Chorus.

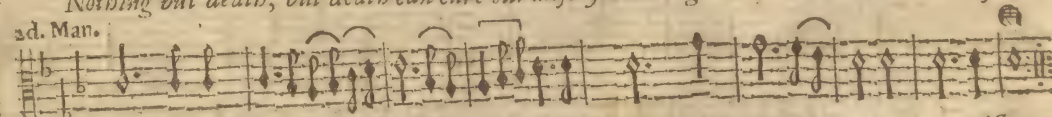
1st. Man.



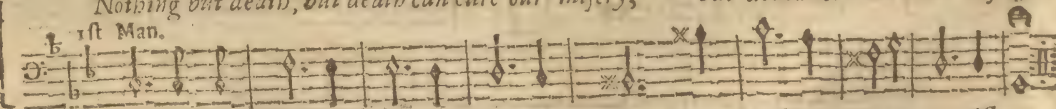
2d. Woman.



3d. Man.



1st. Man.



Nothing but death can cure our mi - se - ry, but death can cure our misery.

ACT.

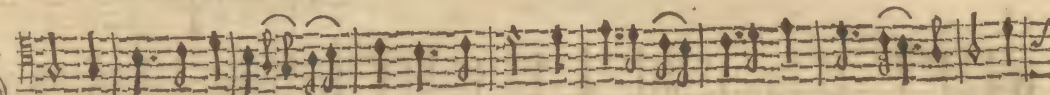
ACT. III.

The Scene is the Palace of *Cupid*, where (after a Dance by *Cyclops*) *Vulcan* enters, and sings the following Song with them.

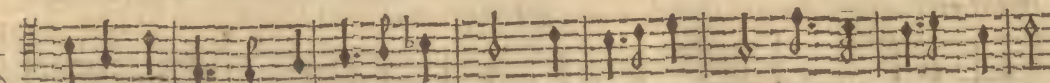
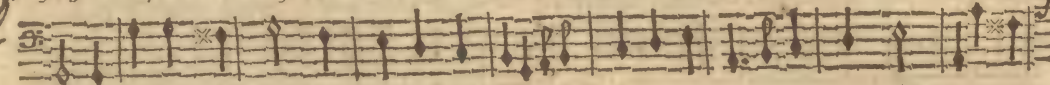
Vulcan.



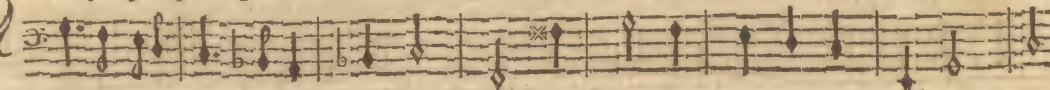
E bold sens of Earth that attend upon Fire, make hast to the Palace lest Cupid should



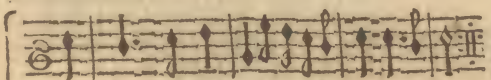
stay; you must not be lazy when love does require; for Love is impatient, & brooks no delay, when



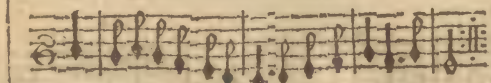
Cupid you serve you must toil & must sweat, redouble your blows, and your labour repeat.



Retornello.



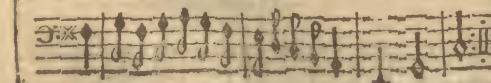
The vig'rous young God's not with laziness serv'd



He makes all his Vassals their diligence shew,



and nothing from him but with pains is deserv'd



The brisk youth that falls on, & still follows his blow

in his favourite still. The confederate fool

He as useless lay by for a pitiful Tool.

Retornello again, and then go on.

1st. Cyclops.

This Palace is finish'd, and t' e other shall be made fit for his small Deiry. But Fire makes us

Cholerick and apt to repine, unless you will give us some Wine.

Retornello.

Chorus.

With swinging great Bowls let's refresh our dry Souls, & then wee'l to work with a Clink, clink

With swinging great bowls let's refresh our dry souls, & then wee'l to work with a Clink, clink,

With swinging great bowls lets refresh our dry souls, & then let's to work with a Clink, clink,

With swinging great bowls lets refresh our dry souls, and then we'l to wor with a Clink, clink,

Clink, but first let us drink, but first let us drink.

Clink, but rst let us drink, but first let us drink.

Clink, but first l t us drink, but first let us drink.

Clink, but first let us drink, but first let us drink.

2^d. Cyclop.

Bowl then, and hold to his nose, then let him redouble his blows; Nay stint us not so, but let
each take his two, and twice as much then can we do.

6

Retornello.

Chorus and Retorn. as before.

With swinging great Bowls, &c.

Vulcan.

Ye slaves will you never from Drunkeness refrain?
Ulysses will catch you again.

4th. Cyclop.

Ulysses is a Dog, were he here he should find,
Wee'd scorn him, and drink our selves blind.

Retor. Cho. & Retor. as before.

1st. Cyclop.2^d. Cyclop3^d. Cyclop.4th. Cyclop^r

Here Harpes to you. Here Brontes to you, & so take each Cyclops his due. To thee Steropes, Pyraman to thee

Omnes.

Retor.

Soft.

And thus in our cups wee'l agree.

And thus in our cups wee'l agree.

And thus in our cups wee'l agree.

And thus in our cups wee'l agree.

Chor. and Retorn. as before, and then go on.

Vulcan.

Be gon, or great Jove will for Thunder-bolts stay,
The World grows so wicked each day.

2d. Cyclop.

He has less need of Thunder than we have of Wine,
Wee'l drink though great Jove shou'd repine.

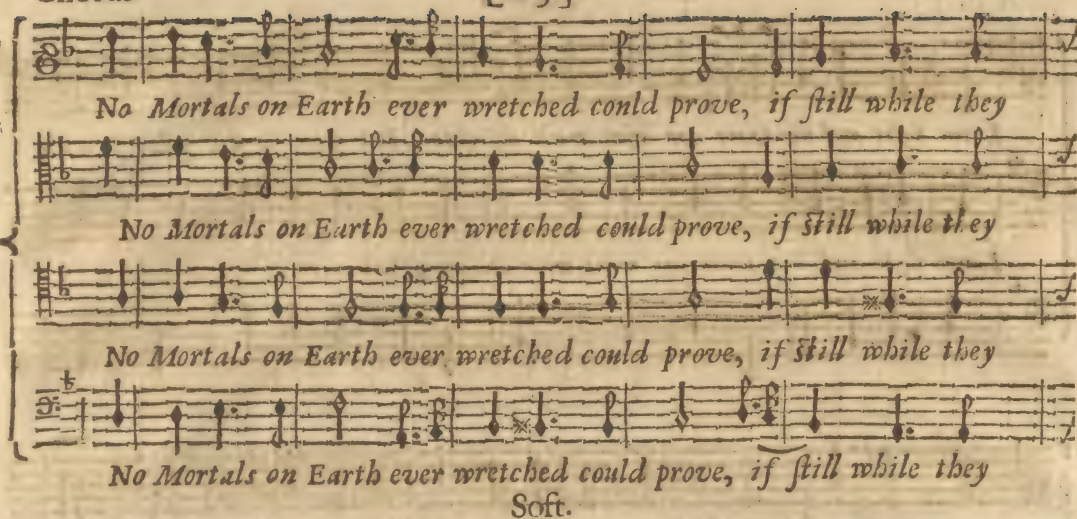
Cho. and Retorn. again as before, and then go on.

The Song at the Treat of Cupid and Psyche.

A Joy to fair Psyche in this happy place, & to our great Mr: who her shall embrace; may
never his love nor her beauty decay, but be warm as the spring, and still fresh as the day.

Chorus.

[23]



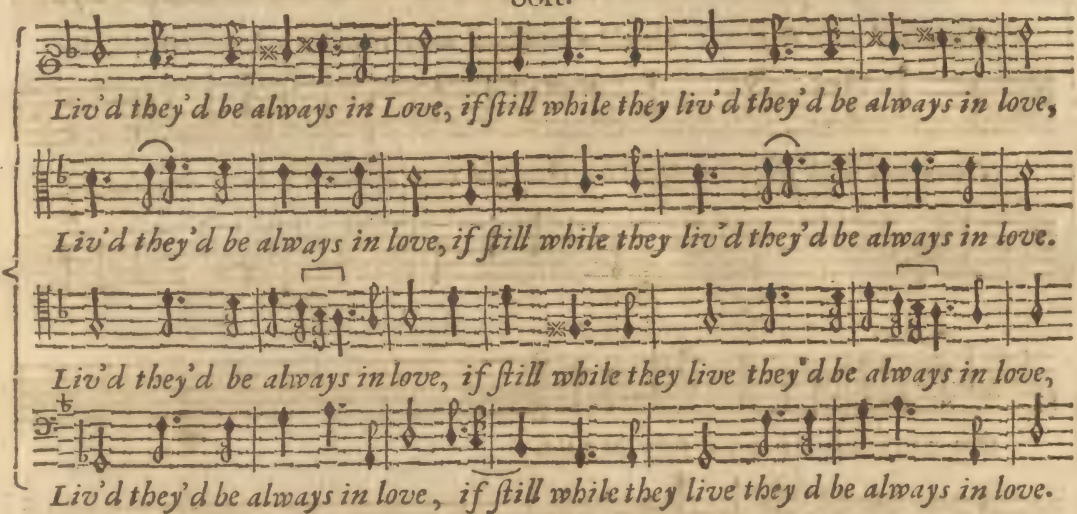
No Mortals on Earth ever wretched could prove, if still while they

No Mortals on Earth ever wretched could prove, if still while they

No Mortals on Earth ever wretched could prove, if still while they

No Mortals on Earth ever wretched could prove, if still while they

Soft.

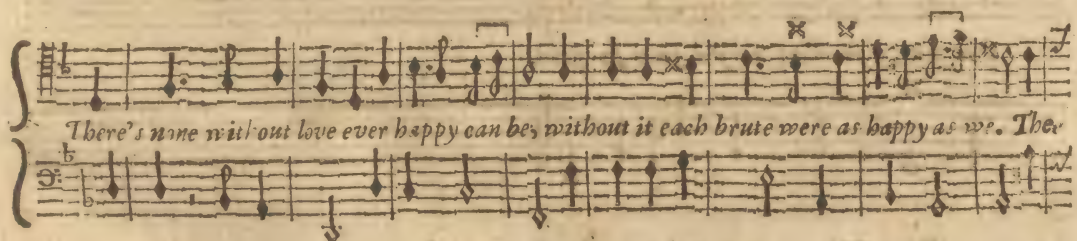


Liv'd they'd be always in Love, if still while they liv'd they'd be always in love,

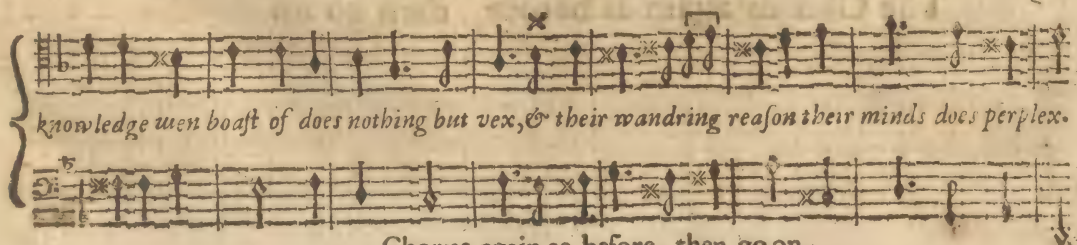
Liv'd they'd be always in love, if still while they liv'd they'd be always in love.

Liv'd they'd be always in love, if still while they live they'd be always in love,

Liv'd they'd be always in love, if still while they live they'd be always in love.

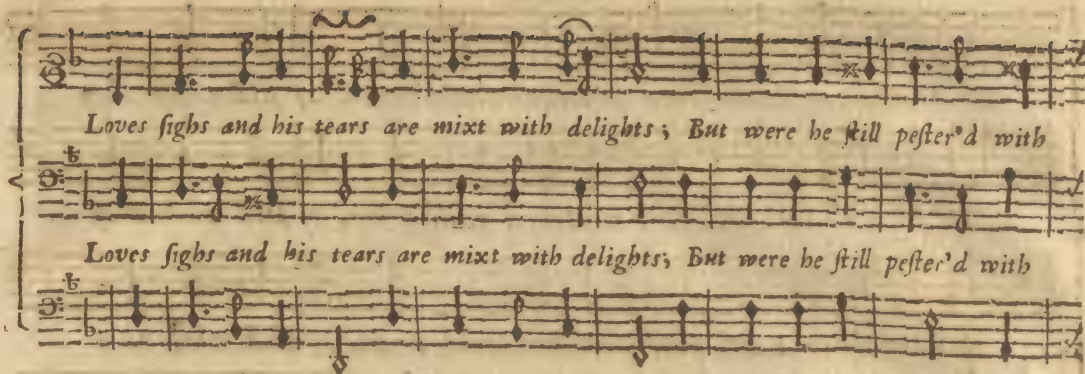


There's none without love ever happy can be, without it each brute were as happy as we. The



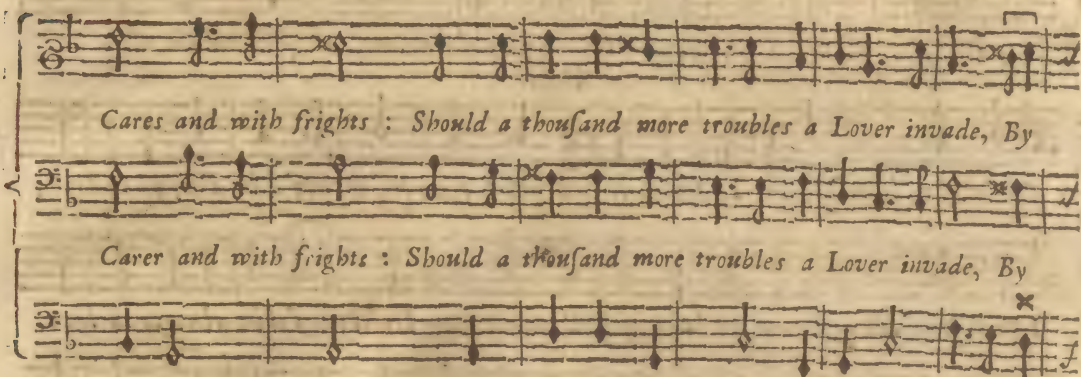
knowledge uen boast of does nothing but vex, & their wandring reason their minds does perplex.

Chorus again as before, then go on.



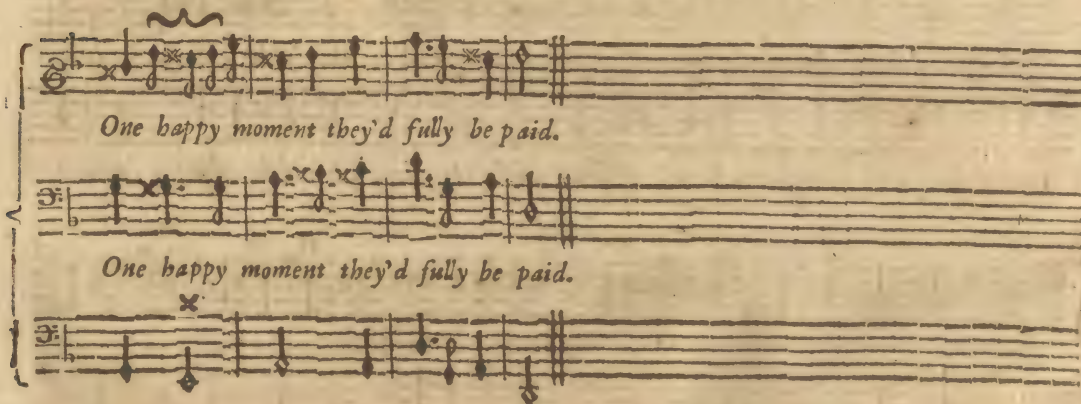
Loves sighs and his tears are mixt with delights; But were he still pester'd with

Loves sighs and his tears are mixt with delights; But were he still pester'd with



Cares and with frights : Should a thousand more troubles a Lover invade, By

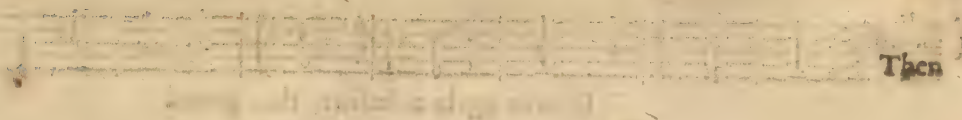
Carer and with frights : Should a thousand more troubles a Lover invade, By



One happy moment they'd fully be paid.

One happy moment they'd fully be paid.

The Chorus again as before, then go on.



Then

Then lose not a moment but in pleasure employ it, for a moment once lost will

Then lose not a moment but in pleasure employ it, for a moment once lost will

Then lose not a moment but in pleasure employ it, for a moment once lost will

always be so; Your Youth requires Love, let it fully enjoy it, and push on your

always be so; Your Youth requires Love, let it fully enjoy it, and push on your

always be so; Your Youth requires Love, let it fully enjoy it, and push on your

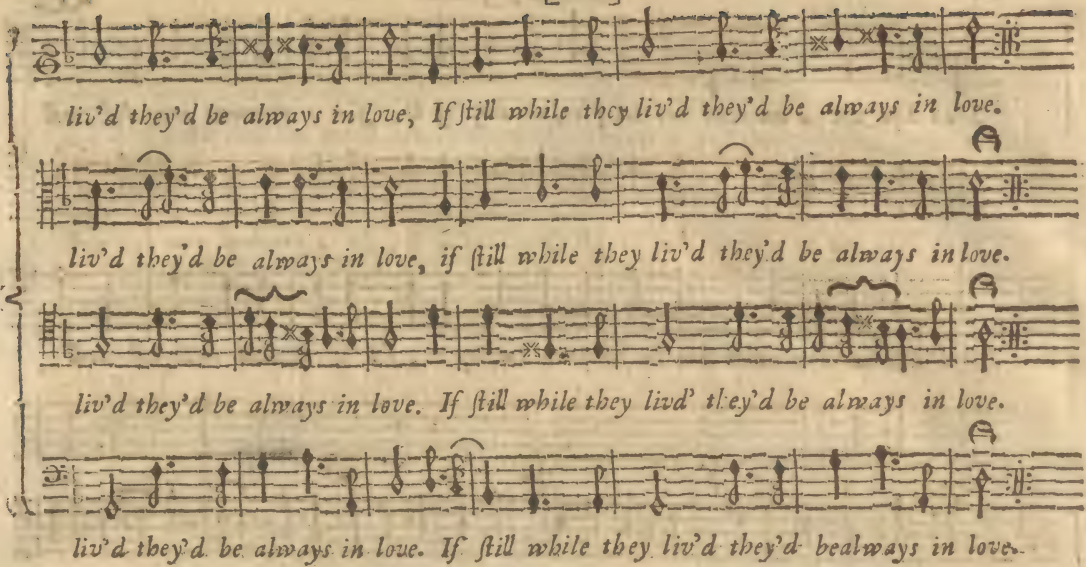
:S: Chorus.

Nature as far as 'twil go. No mortals on earth ever wretched cou'd prove, if still while they

Nature as far as 'twil go. No mortals on earth ever wretched cou'd prove, if still while they

Nature as far as 'twil go. No mortals on earth ever wretched could prove, if still while they

No mortals on earth ever wretched could prove, if still while they



liv'd they'd be always in love, If still while they liv'd they'd be always in love.

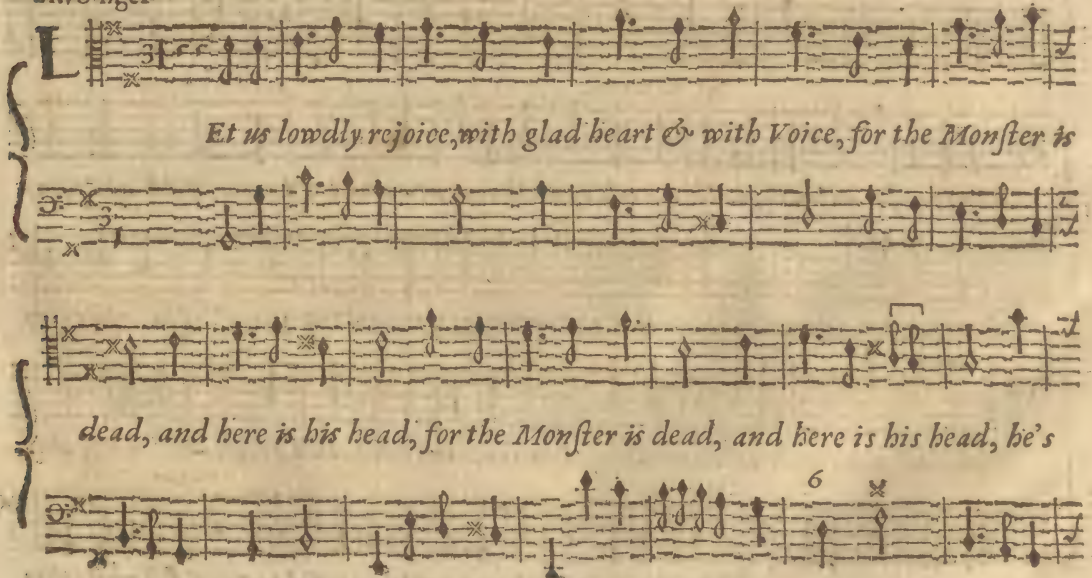
liv'd they'd be always in love, if still while they liv'd they'd be always in love.

liv'd they'd be always in love. If still while they liv'd they'd be always in love.

liv'd they'd be always in love. If still while they liv'd they'd be always in love.

Song and Dance of the *Salij* sung in the principal Street of the City, near a Triumphal Arch, and accompanied in the Chorus with Kettle-Drums, Wind Instruments, Violins, &c.

1st. Singer

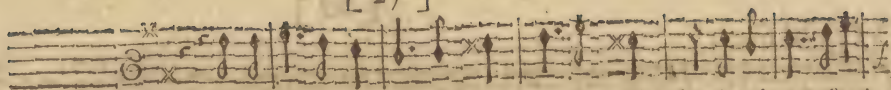


Et us lowdly rejoice, with glad heart & with Voice, for the Monster is

dead, and here is his head, for the Monster is dead, and here is his head, he's

Chorus.

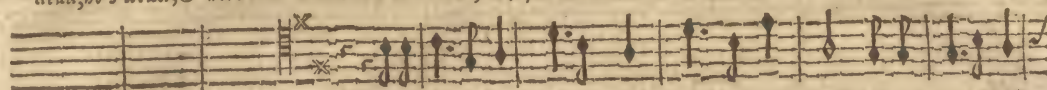
Chorus.



Let us lowdly rejoyce with glad heart & with voice, for the Monster is



dead, he's dead, & here is his head. Let us lowdly rejoyce with glad heart & with voice, for the Monster is



Let us lowdly rejoyce with glad heart & with voice, for the Monster is



Let us lowdly rejoyce with glad heart & with voice, for the Monster is



is dead, & here is his head, for the Monster is dead, & here is his head, he's dead, he's dead, & here is his head



is dead, & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head



is dead & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head



is dead & here is his head, for the monster is dead & here is his head, he's dead, he's dead, & here is his head

2d. Singer.



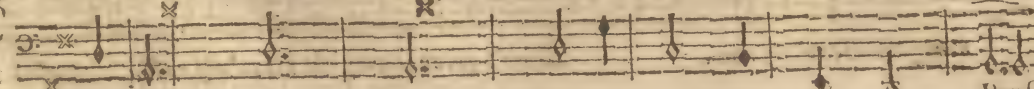
No more shall our Wives be afraid of their lives, nor our Daughters by Serpents miscarry.



1st. Singer.



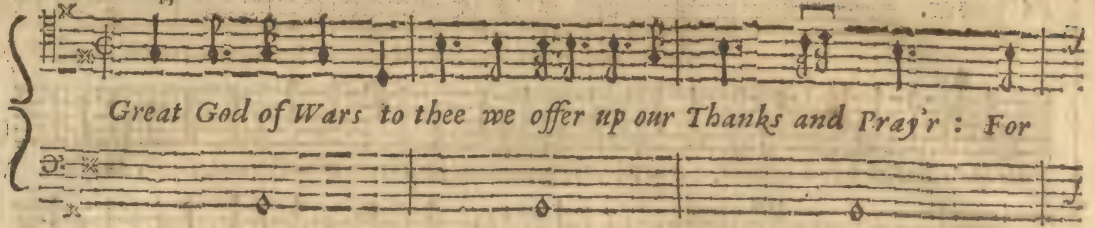
The Oracle then shall bestow them on Men, and they not with Monsters shall marry.



Chorus again as before, then go on..

Præful

Præful sings.



Great God of Wars to thee we offer up our Thanks and Pray'r : For

Chorus.



by thy mighty Deity Triumphant Conquerors we are. Thour't Great a-

Thour't Great a-



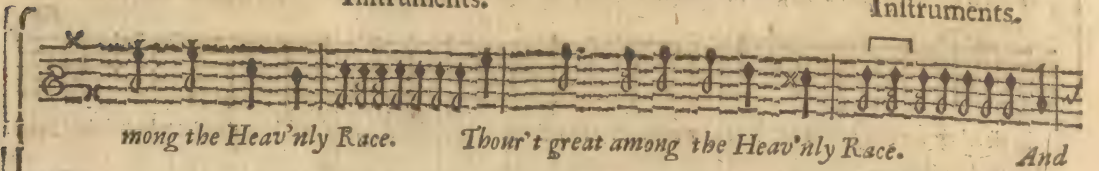
Thour't Great a-



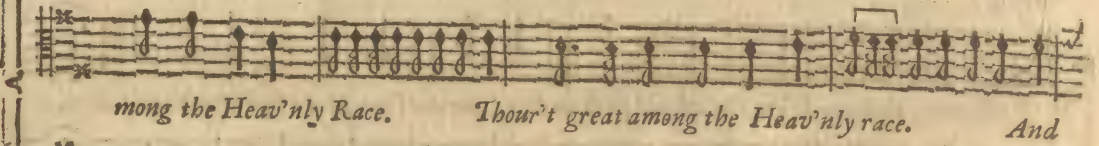
Thour't Great a-

Instruments.

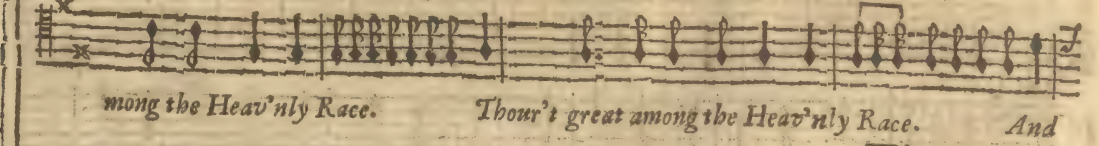
Instruments.



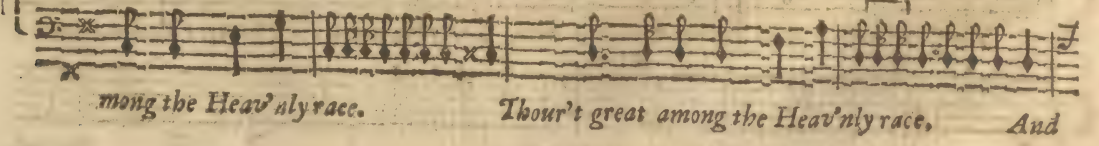
mong the Heav'nly Race. Thour't great among the Heav'nly Race. And



mong the Heav'nly Race. Thour't great among the Heav'nly race. And



mong the Heav'nly Race. Thour't great among the Heav'nly Race. And



mong the Heav'nly race. Thour't great among the Heav'nly race. And

only

only to the Thunderer, the Thunderer giv'st place. And only to the Thunderer, the

only to the Thunderer, the Thunderer giv'st place. And only to the Thunderer, the

only to the Thunderer, the Thunderer giv'st place. The Thunderer, the Thunderer, the

only to the Thunderer, the Thunderer giv'st place. The Thunderer, the Thunderer, the

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Præful.

Jove is thy Father, but does not exceed thy Deitie on any Score. Thou, when thou

wilt canst make the whole world bleed; And then canst heal their breaches by thy pow'r.

Begin the Chorus on the last Note of the Verse.

I

Chorus

Chorus.

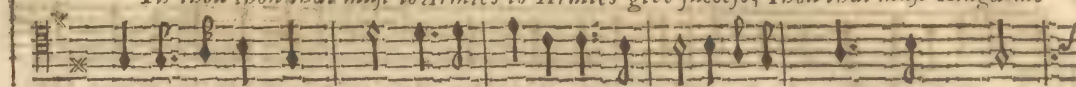
[30]



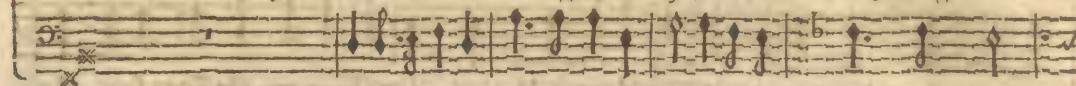
'Tis thou that must to Armies give success, Thou that must Kingdoms



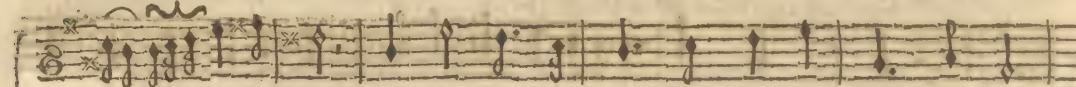
'Tis thou thou that must to Armies to Armies give success, Thou that must Kingdoms



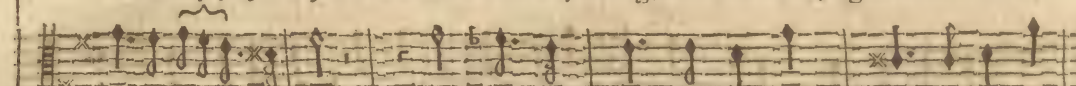
'Tis thou that must to Armies, to Armies give success, Thou that must Kingdoms too



'Tis thou that must to Armies give success, Thou that must Kingdoms too



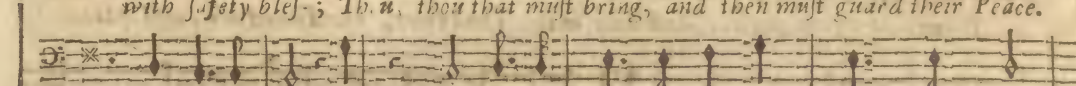
too with safety bless, Thou, thou that must bring, and then must guard their Peace.



too with safety bless; Thou that must bring, and then must guard their Peace.



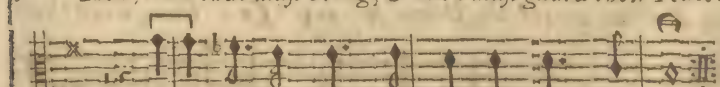
with safety bless; Thou, thou that must bring, and then must guard their Peace.



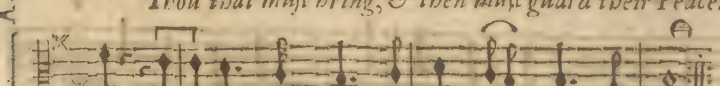
with safety bless; Thou, thou that must bring, and then must guard their Peace.



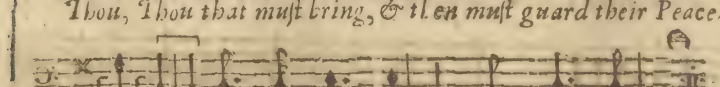
Thou, thou that must bring, & then must guard their Peace.



Thou that must bring, & then must guard their Peace.



Thou, Thou that must bring, & then must guard their Peace.



Thou, Thou that must bring, & then must guard their Peace.

While

After a War-like Dance, the Praefid goes on.

While we to Mars his Praises sing, A Horse th' appointed Victim bring.

While Mars and Venus are meeting in the Air, &c. the following Symphony is Plaid.

Symphony.

This page contains four systems of handwritten musical notation. Each system consists of four staves, likely representing different parts of an ensemble or a multi-measure rest for a single part. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The first system begins with a treble clef and a key signature of one flat (B-flat). The second system continues the notation with similar clefs and key signatures. The third system also follows the same pattern. The fourth system concludes with a double bar line and a repeat sign. The handwriting is in a historical style, typical of 18th or 19th-century musical manuscripts.

Song of VENUS and MARS.

Venus.

Great God of War if thou dost not despise the power of my victorious eyes, reject this

Sacrifice : My Deity they dis-respect, my Altars they neglect, and Psyche on-

ly they Adore, whom they shall see no more. Have I yet left such Influence

on your heart, as to enjoyn them, you wou'd take my part? by some known token

punish their offence : and let them know their Insolence.

76x

Mars.

S *O much your Influence on me remains, that still I glory in my Chains : whatever you com-*

b 6

mand shall be a Sovereign law to me; whatever you command shall be a Sovereign law to me.

4 3

These saucy Mortals soon shall see, what 'tis to disrespect your Deity? To shew

6

how much for you I them despise; Since they with Venus dare contend. Ye pow'rs of Hell

7 6

your Furies send, and interrupt their Sacrifice, and interrupt their

Venus.

Ye Pow'rs of Hell your Furies send, and interrupt, interrupt their Sacrifice.

Sacrifice. Ye Powers of Hell your Furies send, and interrupt their Sacrifice.

and interrupt their Sacrifice.

and interrupt their Sacrifice.

ACT. IV.

ACT. IV.

The Scene is a stately Garden, &c.

1st. Voice.

L

Et old age in its Envy & Malice take pleasure, in business that's sorrow, and in

2d. Voice.

hoarding up Treasure, by dulness seem wise, be still peevish and nice, and

3d. Voice.

what they can't follow, let them rail at as Vice. Wise youth will in Wine & in

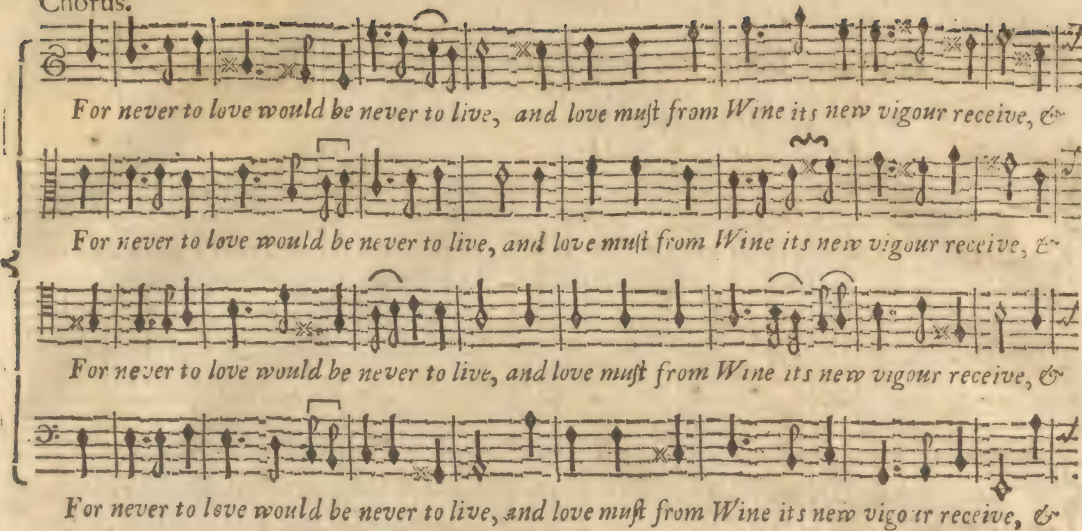
4th. Voice.

Beauty delight, will revel all day and will sport all the night. For never to

love would be never to live; and love must from Wine its new vigour receive.

Chorus.

Chorus.



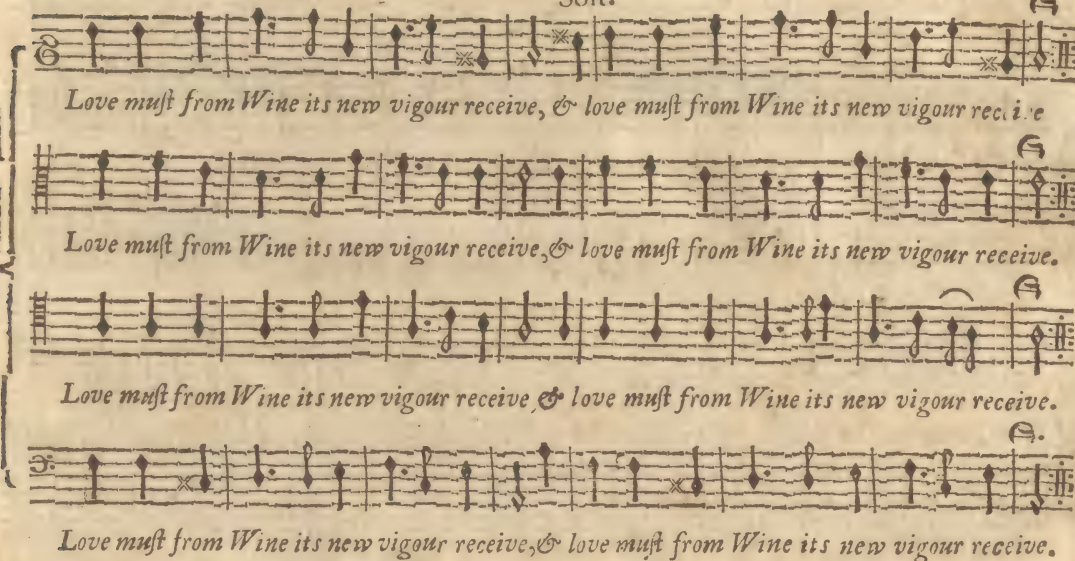
For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

Soft.



Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

- 1st. Voice. How inspid were life without those delights,
In which lusty hot youth spend their days and their nights,
- 2d Voice. Of our nauseous dull being we too soon shou'd be cloy'd,
Without those blest Joys which Fools only avoid.
- 3d. Voice. Unhappy Grave Wretches, who live by false measure,
And for empty vain shadows refuse real pleasure;
- 4th. Voice. To such fools while vast Joys on the witty are waiting,
Life's a tedious long journey without ever baiting.

L

Chorus. To such Fools, &c.

The same Song composed another way for Two Voices:

1st.

Et old age in its envy and malice take pleasure; in business that's sow'r and in

2d.

boarding up Treasure, by dulness seem wise, be still peevish and nice, and what they can't

1st.

follow let them rail at as vice; Wise Youth will in Wine and in Beauty delight, will

2d.

Revel all day, and will sport all the night: For never to love would be never to live, and

Love must from Wine its new vigour receive.

Chorus.

Chorus.

:S:

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

:S:

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

:S:

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

:S:

For never to love would be never to live, and love must from Wine its new vigour receive.

1st.

How inspid were life without those delights in which lusty hot youths spend their

7 6

days and their nights; Of our nauceous dull being we too soon shall be cloy'd, with-

out those blest Joys which fools only avoid, - Unhappy grave wretches who live by false

measure;

2d.

measure, and for empty vain shadows refuse real pleasure, to such fools while vast

Joyes on the witty are waiting, Life's a tedious long journey without ever baiting.

Chorus.

To such Fools, while vast Joyes on the witty are waiting, Life's a tedious long journey without ever baiting

To such fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting

To such fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting.

To such fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting.

Song of the God of the River, and two Nymphs, to PSYCHE, when she's going to cast her self into the River.

S *Tay, stay, this act will much defile my streams; with a short patience suffer these extremes:*

5 6 b
x 3 4

Heav'n has for thee a milder Fate in store, the time shall be when thou shalt weep no

b x 4 3 6 6

1st. Nymph. 2d. Nymph.

more : And yet fair Psyche ne'er shall die. She ne'er shall die. She ne'er shall die.

b 7 6 4

Retornello.

Cho. with Voices and Instruments.

1st. Nymph.

And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

2d. Nymph.

And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

Soft.

ty, but shall be crown'd, but shall be crown'd with immortality, but shall be crown'd

but shall be crown'd with Im-mor-ta-li-ty.

But shall

But shall be crown'd with Im-mor-ta-li-ty.

but shall

Retorrello,

but shall be crown'd with Im-mor-ta-li-ty.

be crown'd with Im-mor-ta-li-ty.

be Crown'd with Im-mor-ta-li-ty.

Venus approaches, from her anger fly, more troubles yet your constancy must try:

But

But the happy minute will e're long arrive, that will to you eternal freedom

1st. Nymph.

2d. Nymph.

give, and yet fair Psyche ne'er shall die, She ne'er shall die, She ne'er shall die.

Retornello.

Chorus as before.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

Omit the Retornello at the end of the Chorus the last time.

ACT. V.

ACT. V.

Devils and Furies.

1st. Devil,

1st. Fury.

T *To what great distresses proud Psyche is brought. Oh the brave mischiefs our*

2d. Dev.

malice has wrought. Such actions become the black Subjects of Hell.

Our Great Prince of Darkness who e're will serve well,

3d Devil,

3d Fury,

must to all Mortals, nay Gods shew their spight, and in horror & torments of

4th Devil, 4th. Fury,

must to all Mortals, nay Gods shew their spight, and in horror & torments of

others

5th. Devil.



others delight, must to all Mortals, nay Gods shew their Spight.

6th. Devil.



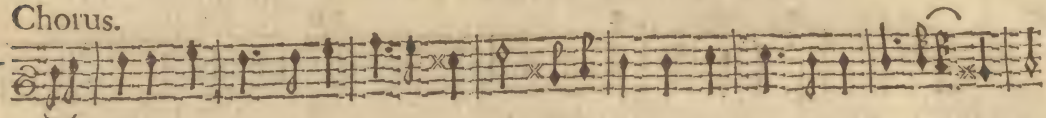
others delight, must to all Mortals, nay Gods shew their Spight.

1st. Devil.

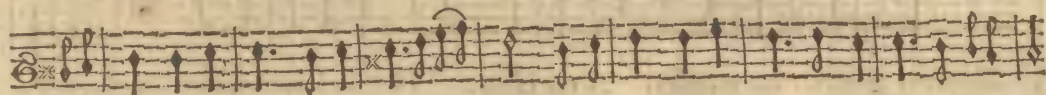


must to all Mortals, nay Gods shew their Spight.

Chorus.



And in borrou and torments of others delight, and in horrou and torments of others delight.



And in bo row and torments of others delight, and in horrou and torments of others delight.



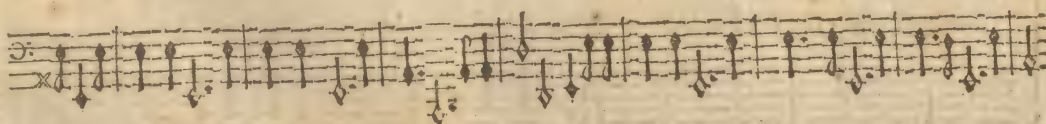
And in borrou and torments of others delight, and in borrou and torments of others delight



And in borrou and torments of others delight, and in borrou and torments of others delight.



And in borrou and torments of others delight, and in borrou and torments of others delight



And in borrou and torments of others delight, and in borrou and torments of others delight

2d. Stanza in Furies and Devils.

1st. Devil. 1st. Fury.

Ow cool are our Flames, and how light are our Chains, if our craft or our cruelty

2d. Devil, 2d. Fury,

Souls enough gains : In perpetual Howlings and Groans we take pleasure; Our joys by the

3d. Devil. 3d. Fury.

Torments of others we measure. To rob Heav'n of the fair is our greatest delight, To

4. Fury.

To rob Heav'n of the fair is our greatest delight : To

darkness seducing the Subjects of light. To rob Heav'n of the fair is our greatest delight.

darkness seducing the Subjects of light. To rob Heav'n of the fair is our greatest delight.

1st Devil,
To rob Heav'n of the fair is our greatest delight.
Chorus

The Six part Chorus again with these words, (viz.)

To Darkness seducing the Subjects of Light.

1st. Devil.

1st. Fury.

How little did Heav'n of its Empire take care, to let Pluto take the rich, witty, and

2d. Devil.

2d. Fury.

fairs, whilst it doth for it self Fools & Monsters preserve, the blind, ugly, and poor, and the

3d. Devil,

3d. Fury.

Cripple reserve. Heav'n all the worst subjects for it self does prepare, and leaves all the

4th. Dev.

Cripple reserve. Heav'n all the worst Subjects for it self does prepare, and leaves all the

5th. Dev.

best for the Prince of the Air. Heav'n all the worst Subjects for it self does prepare.

6th. Devil,

best for the Prince of the Air. Heav'n all the worst Subjects for it self does prepare.

1st Devil,

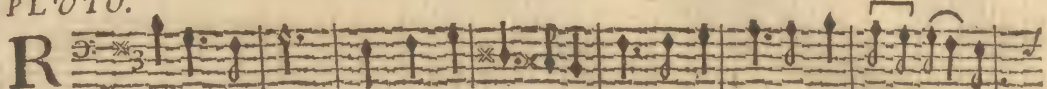
Heav'n all the worst Subjects for it self does prepare.

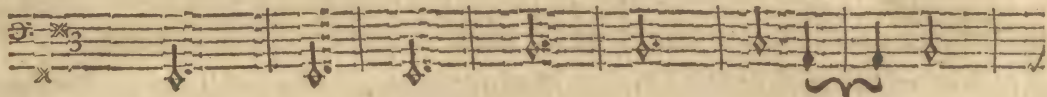
Six part Chorus again as before with these words, (*viz.*)

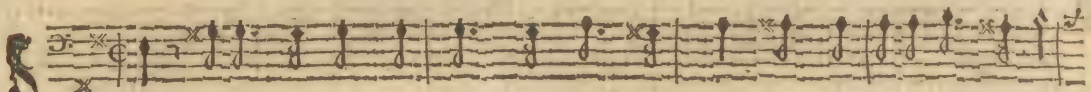
And leaves all the best for the Prince of the Air.

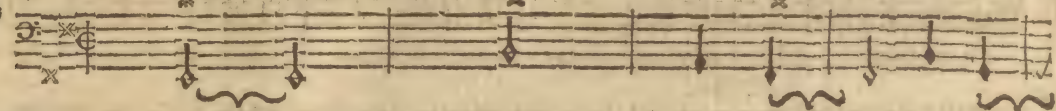
Pluto and Proserpine.

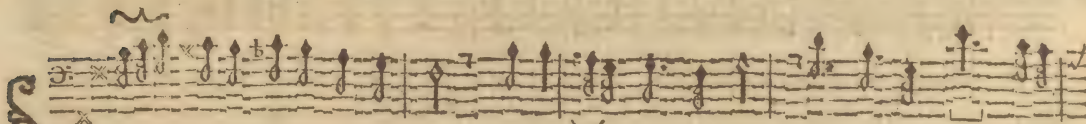
PLUTO.

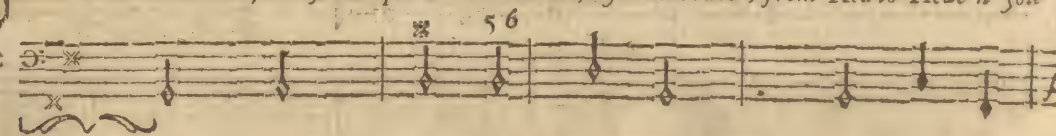
R 
Efrain your Tears, you shall no Pris'ner be, Beauty and Innocence in Hell are




free. The're Treasons, Murders, Rapes, and Thefts, that bring Subjects to th' Infernal King.




You are no Subjects of this place. A God must you embrace; from Hell to Heav'n you




must translated be, where you shall live and love, where you shall live and love, and love,



and

and love to all eternity.

Psyche draw near, with thee this present take, which giv'n to

6 6

Venus soon thy peace will make; of Beauty 'tis a treasury Divine, and you're the messenger

6 x b 6 x

she did design.

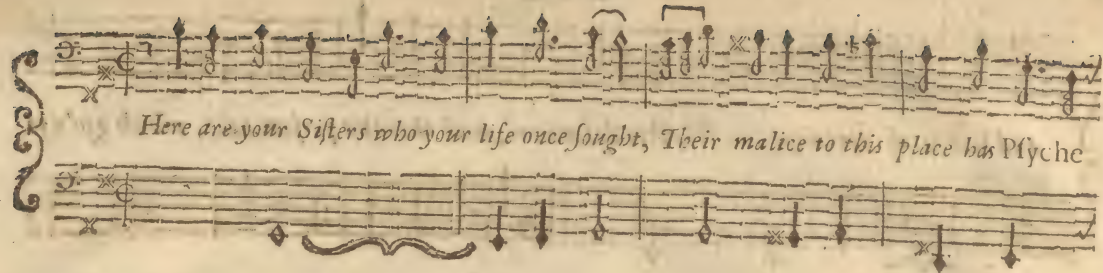
Lost beauty this will soon restore, and all defects repair: Mortals will

now afresh her beams adore, and ease her mind of Jealousie and care; of jealousie & care;

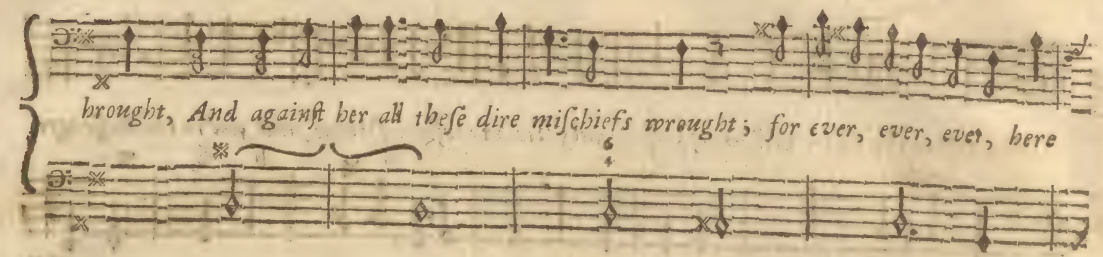
6

No beauty that has this can e're despair, no beauty that has this can e're despair.

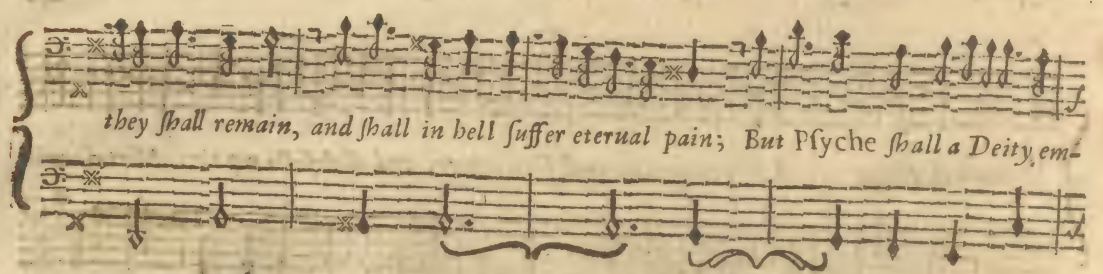
Here



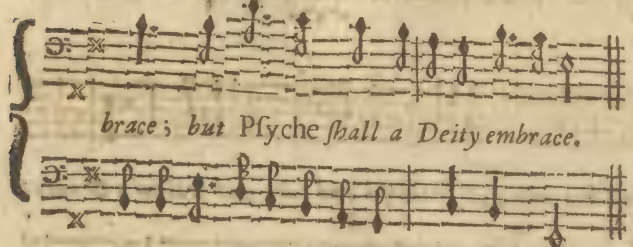
Here are your Sisters who your life once sought, Their malice to this place has Psyche



brought, And against her all these dire mischiefs wrought; for ever, ever, ever, here

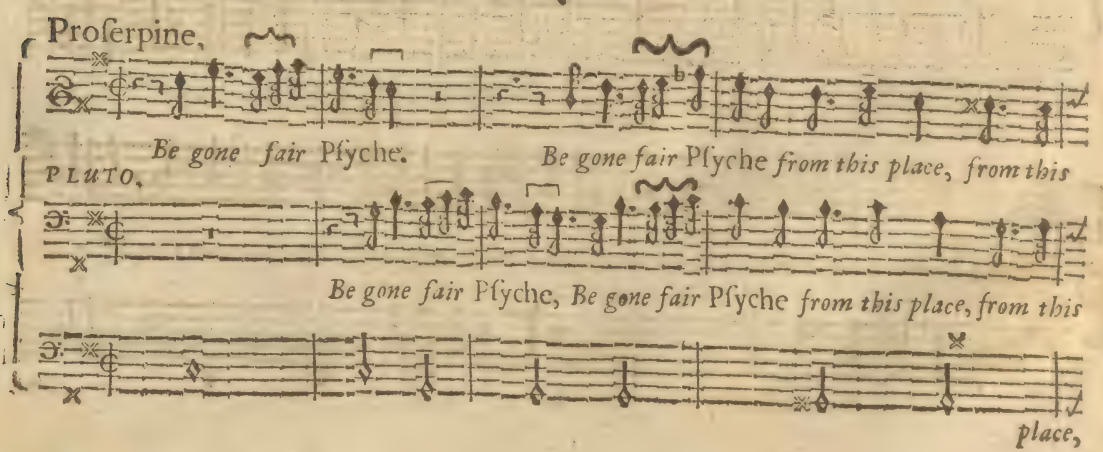


they shall remain, and shall in hell suffer eternal pain; But Psyche shall a Deity, em-



brace; but Psyche shall a Deity embrace.

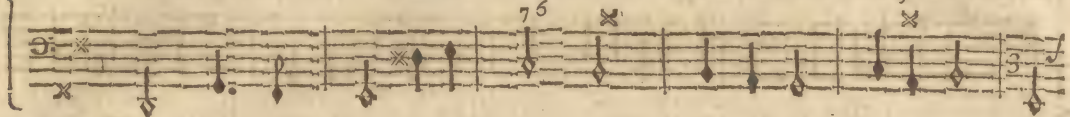
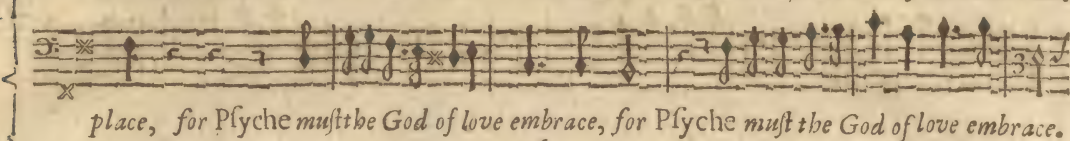
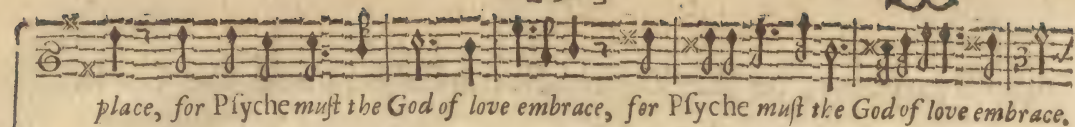
Proserpine,



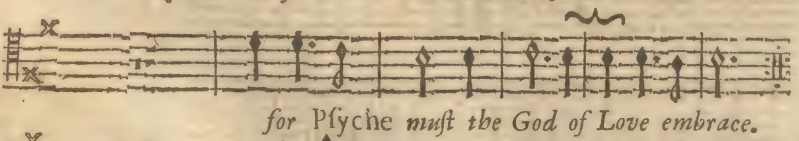
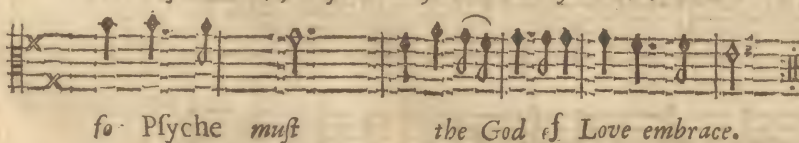
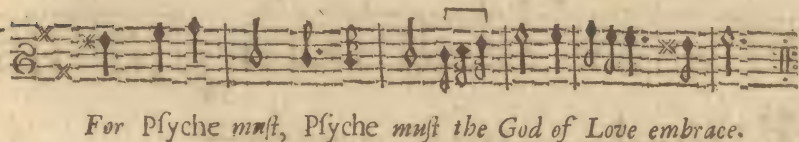
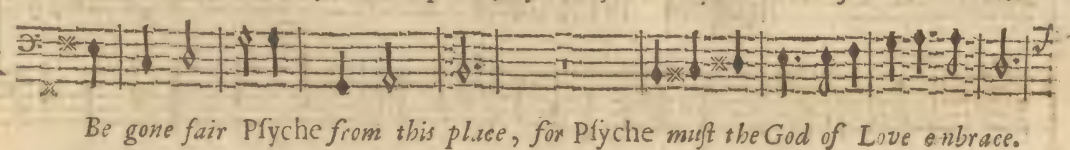
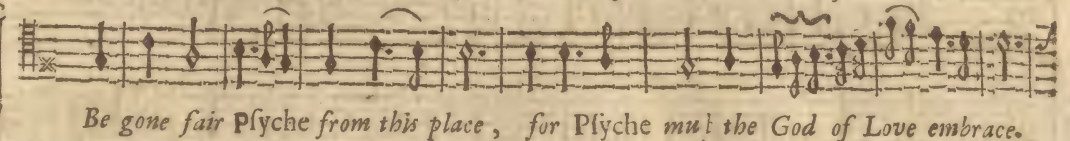
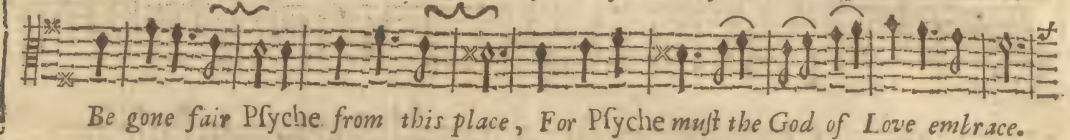
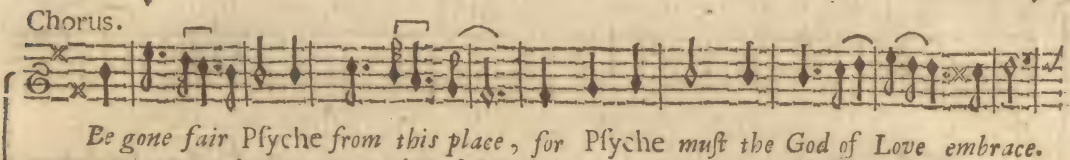
Be gone fair Psyche. Be gone fair Psyche from this place, from this

PLUTO, Be gone fair Psyche, Be gone fair Psyche from this place, from this

place,



Chorus.



Symphony

Symphony at the Descending of *Apollo* and the Gods.

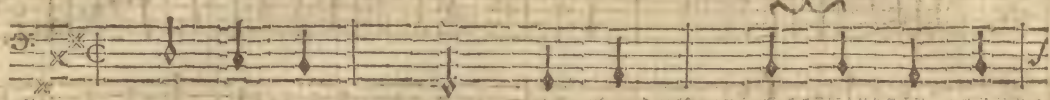
A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first five staves are grouped by a large left brace, and the last five staves are also grouped by a large left brace. The music is written in a single system, with various note values, rests, and accidentals. The paper shows signs of age, including discoloration and some wear.

Apollo.

APOLLO,



Assemble all ye Heav'nly Quire, & let the God of love inspire your heart with his celestial



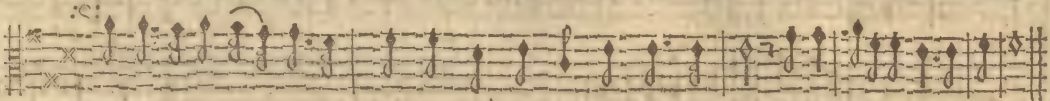
Fire; the God of Love's a happy lover made, his ravishing delights shall never fade.



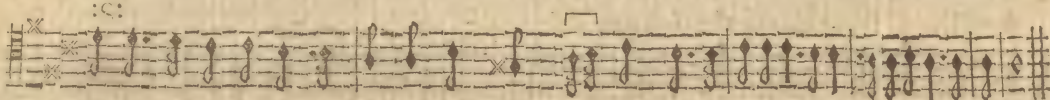
Cho. :c:



with his immortal Psyche, he now tastes those Joys which ought to be as lasting as eternity.



with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.



with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.

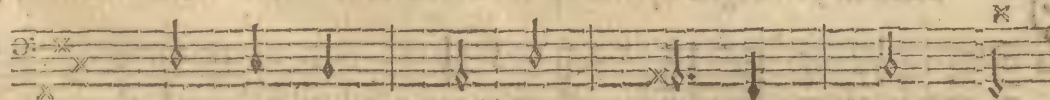


with his immortal Psyche, he now tastes these joys which ought to be as lasting as eternity.

APOLLO



Come Lovers from the Elizian Groves and celebrate these Heav'nly Loves.



P

Symphony.

Symphonie.

Apollo. *Begin this on the close note.*
Pacchus with all your jolly Crew, come re---vel at these Nuptials to.

Play the Symphony again, and then go on.

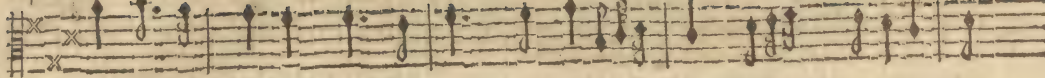
Apollo.

Come all ye winged Spirits of the Skies, and all your mighty Deities,

Symphonie as before, making the close Note a Minum.

Apollo.

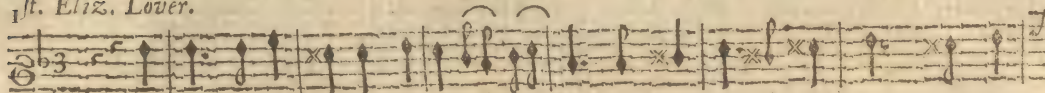
Apollo.



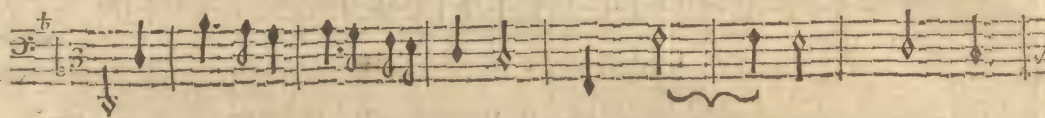
You all his humble Vassals are, and in his Joys should have a share.



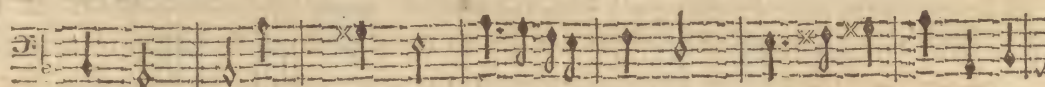
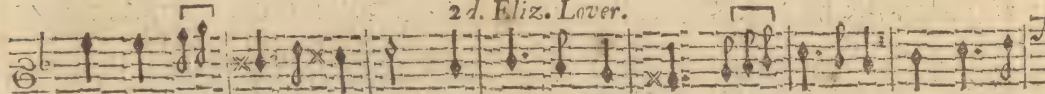
Chorus again as before, and then go on.

1st. Eliz. Lover.

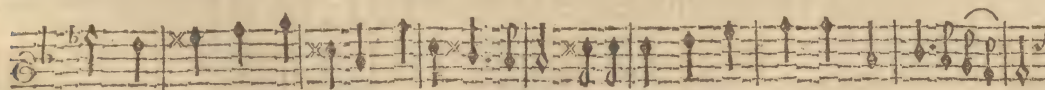
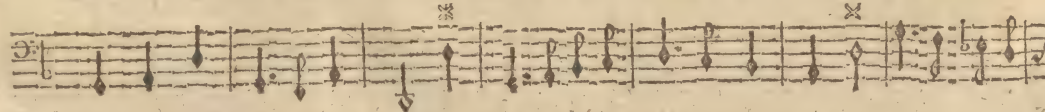
On Earth by unkindness are often destroy'd, the delights in the Nymphs who are



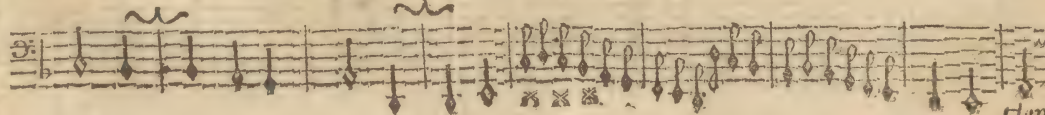
so much ador'd, or else the poor Lovers by kindness are cloy'd; so faint are the

2^d. Eliz. Lover.

pleasures their love does afford. With sighs & with tears, with jealousies, & with

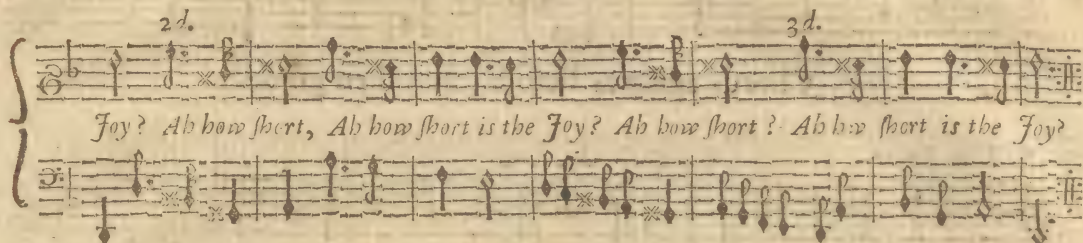
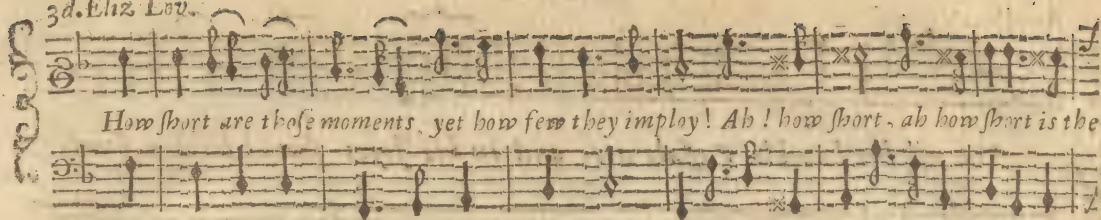


fears, the wretched poor lover, poor lover is lost, for a few moments pleasure his liberty's lost.



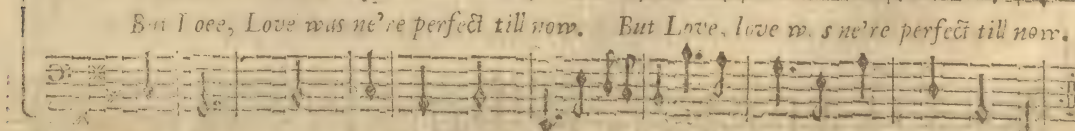
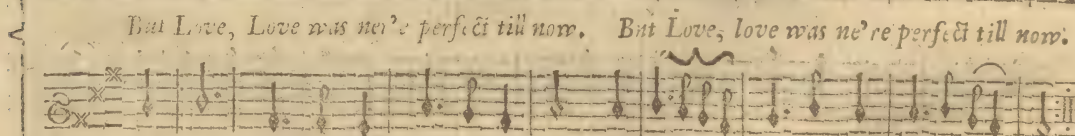
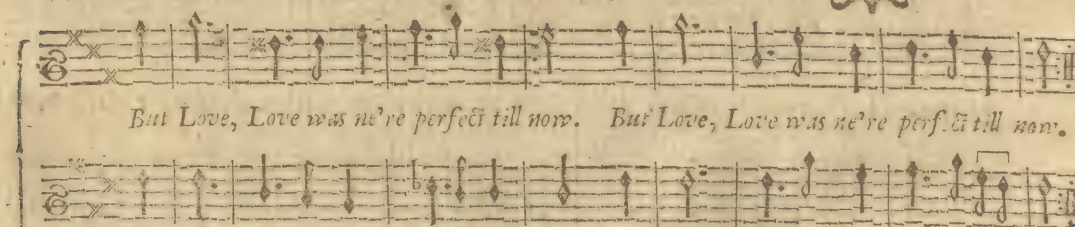
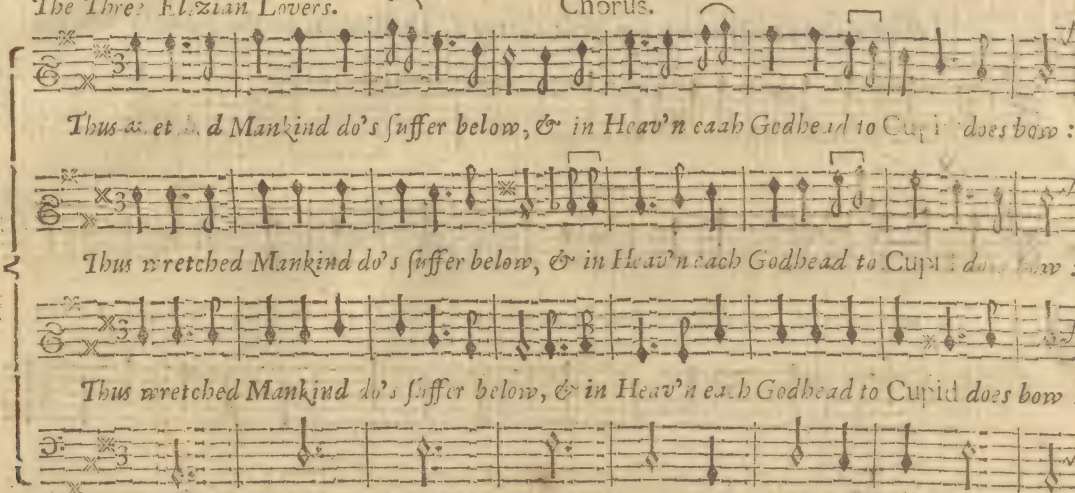
close

3d. Eliz. Lov.



The Thre: ELizian Lovers.

Chorus.



Symphony at the descending of *Jupiter*, *Cupid* and *Psyche*.

A handwritten musical score on aged paper, consisting of 12 staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into four systems of three staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several 'x' marks above some notes, possibly indicating specific performance instructions or corrections. The second system continues the melodic and harmonic development. The third system features some wavy lines above the staff, which could represent trills or ornamental flourishes. The fourth system concludes the page with a final cadence, marked by a 'Q' at the bottom right. The paper shows signs of age, including slight discoloration and some wear along the edges.

After a Dance of the Elizian Princes,
MARS sings as follows.

Behold the God of mighty power, we all have

felt, and all adore. To him I all my Triumphs owe, To him my Trophies I must

Yield; He makes Victorious Monarchs bow, and from the Conquerour gains the field.

Chorus.

He turns all the horrors of war to delight, & were there no Love, no Hero's would fight, &

He turns all the horrors of war to d. light, & were there no love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no love no Hero's would fight, &

He turns all the horrors of wars to delight, & were there no love, no Hero's would fight,

Play the Chorus for a Return.
then go on upon the Close Note.

were there no Love no Hero's would fight.

M A R S.

Honour to Battle spurs them on,
Honour brings Power when War is done.
But who would venture Life for Power?
Only to govern dull Mankind?
'Tis Women, Women they adore!
For Beauty they those dangers find.

CHORUS.

No Princes the toils of ambition would prove;
or dominion would prize if it were not for love
Of Dominion, &c.

Play the Chorus again for a Return. then go on, on the close Note.

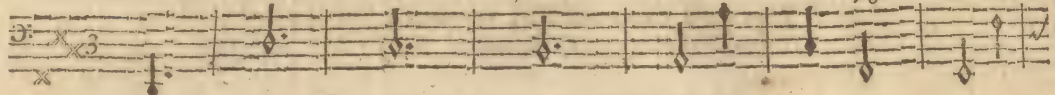
Bacch's.



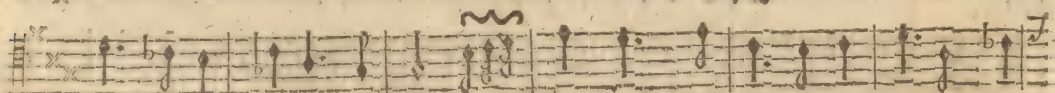
He delights of the Bottle, & the charms of good Wine to the power & the pleasures of

7 6

7 6



Love must resign, though the night in the joys of good drinking be past, the debauches but



till the next morning will last; But Loves great debauch is more lasting and



strong

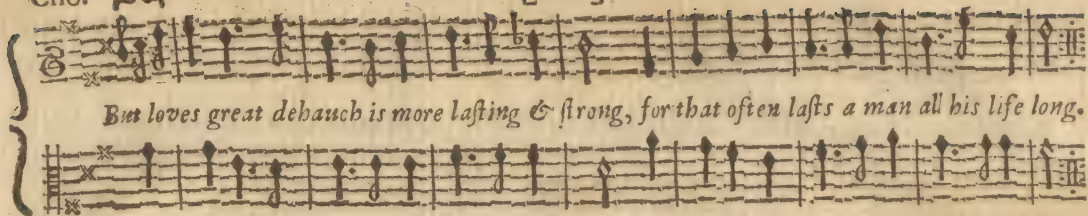
for that often lasts a man all his life long.



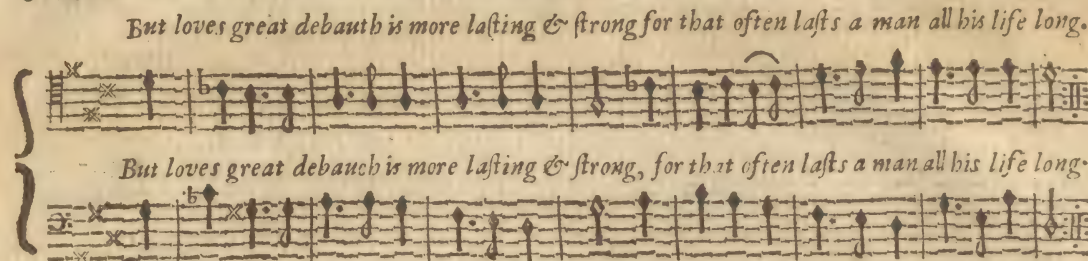
Chorus.

Cho.

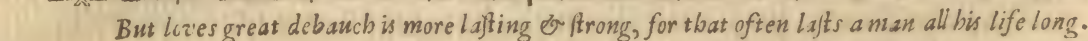
[60]



But loves great debauch is more lasting & strong, for that often lasts a man all his life long.



But loves great debauch is more lasting & strong for that often lasts a man all his life long.



But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

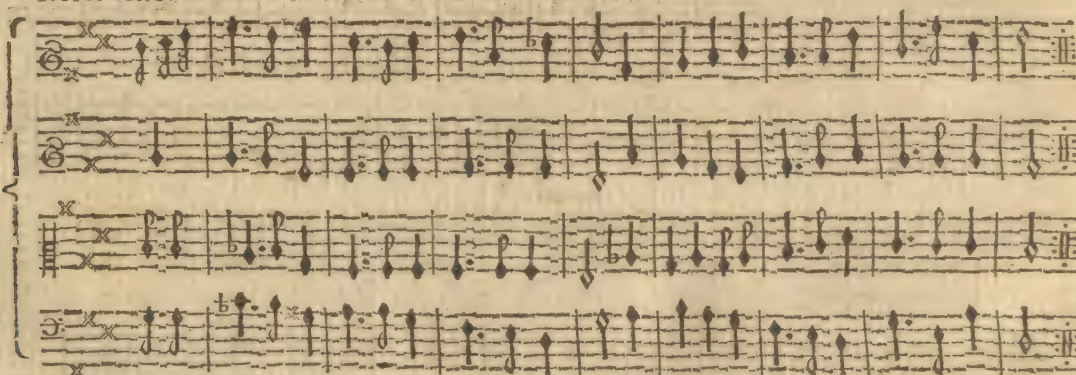
Play the Chorus again for a Retorne'lo, then go on to the Tune of the former Stanza.

Bacchus. Love and Wine are the Bonds that fasten us all,
The World but for these to confusion would fall.
Were it not for the pleasure of Love and good Wine,
Mankind for each trifle their lives would resign.
They'd not value dull life, nor wou'd live without thinking,
Nor wou'd Kings rule the world, but for Love and good drinking.

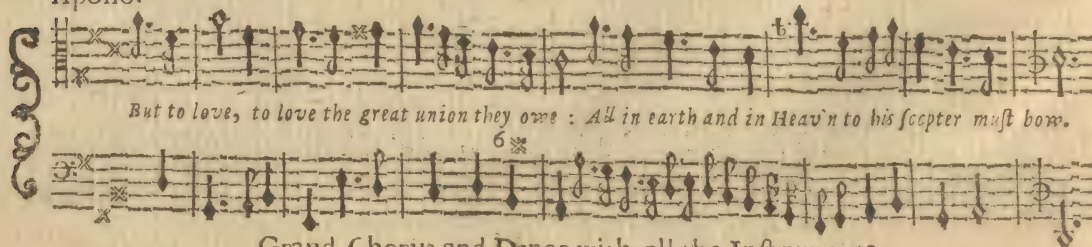
Chorus.

They'd not, &c. Nor wou'd not, &c.

Retornello.



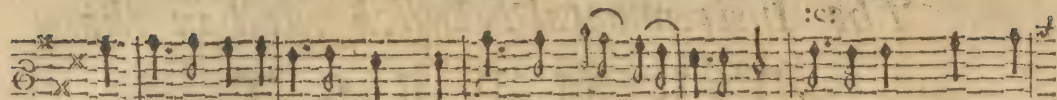
Apollo.



But to love, to love the great union they owe : All in earth and in Heav'n to his scepter must bow.

Grand Chorus and Dance with all the Instruments.

Grand Chorus and Dance, with all the Instruments.



All joy to this Celestial pair who thus in Heav'n united are. 'Tis a great thing worth



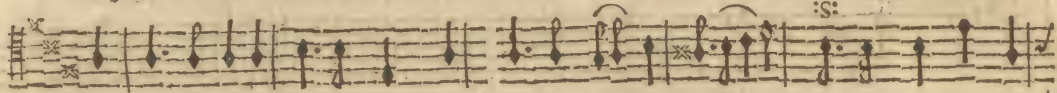
All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth



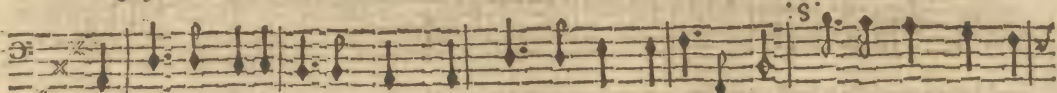
All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth



All Joys to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth



All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth



All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth



Heav'n's design, to make Love's Pow'r with Beauties joyn.



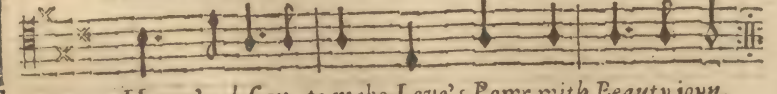
Heav'n's design, to make Love's Pow'r with Beauties joyn.



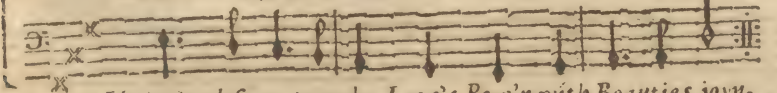
Heav'n's design, to make Love's Pow'r with Beauties joyn.



Heav'n's design, to make Love's Pow'r with Beauty's joyn.



Heav'n's design, to make Love's Pow'r with Beauty joyn.



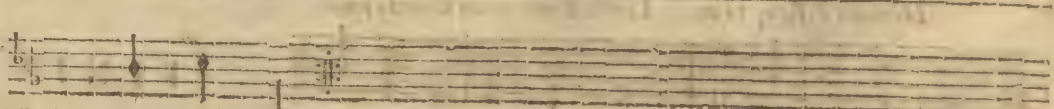
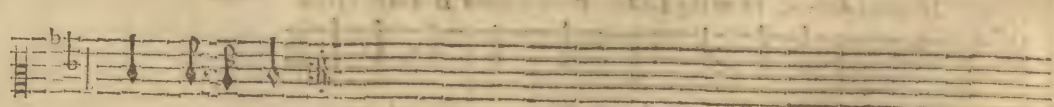
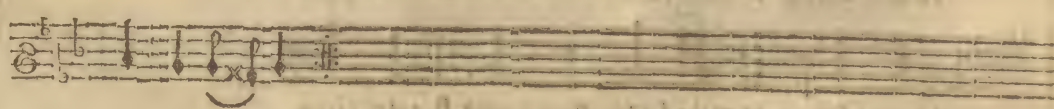
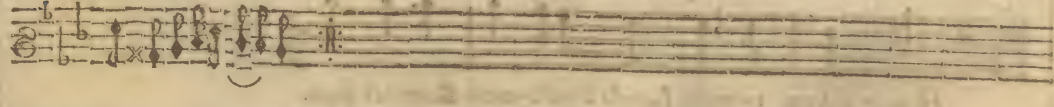
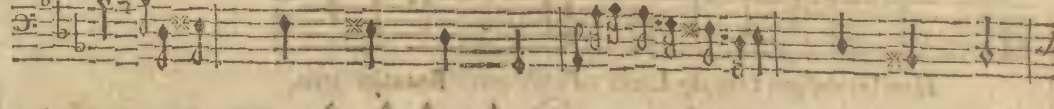
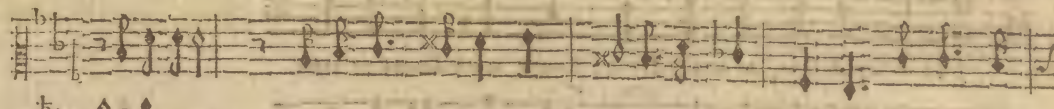
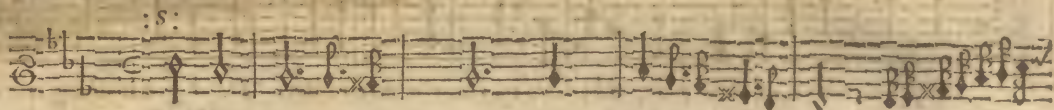
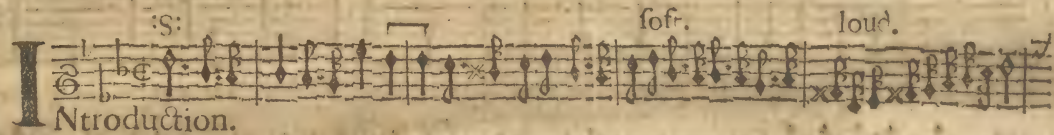
Heav'n's design, to make Love's Pow'r with Beauties joyn.

FINIS.

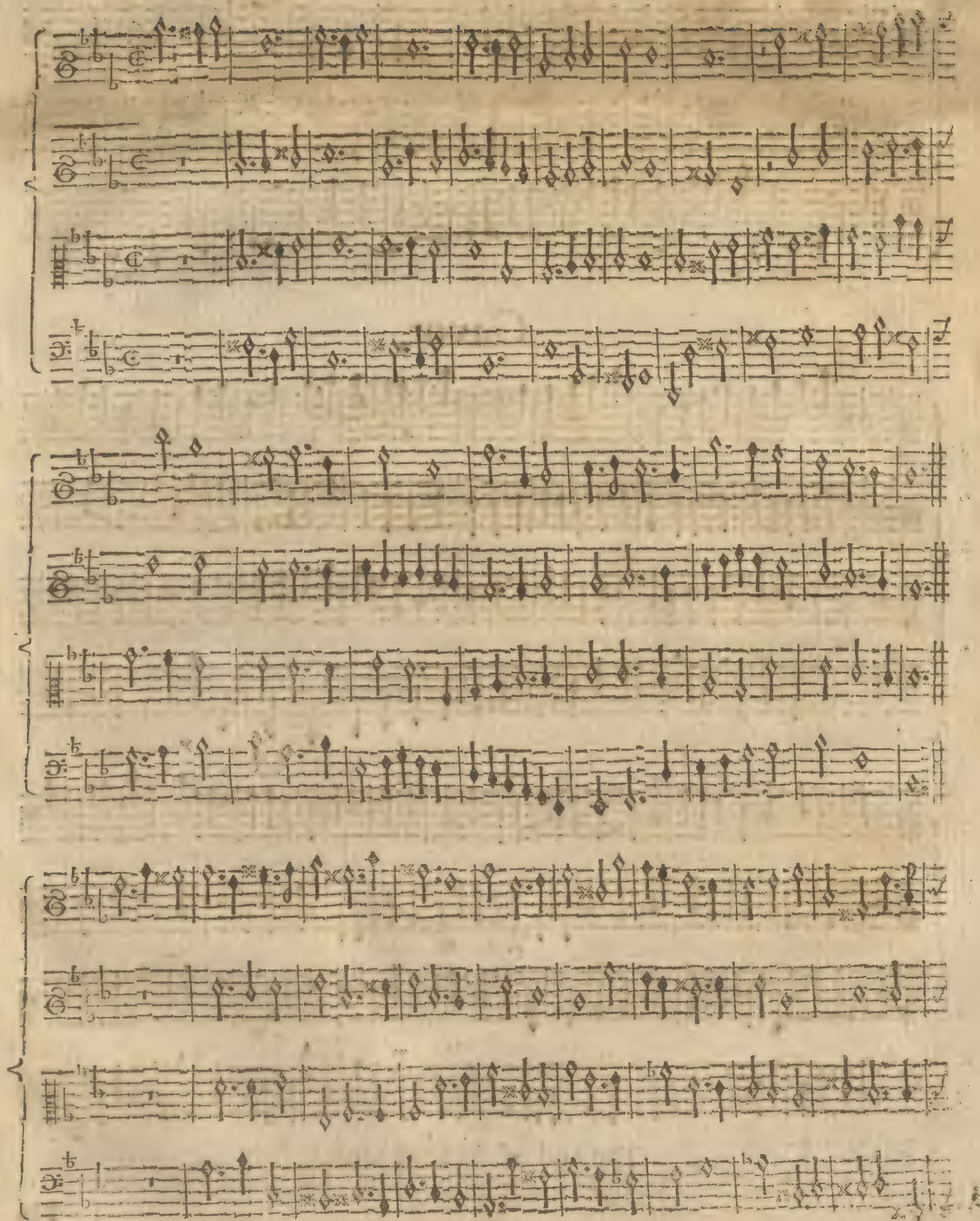
The

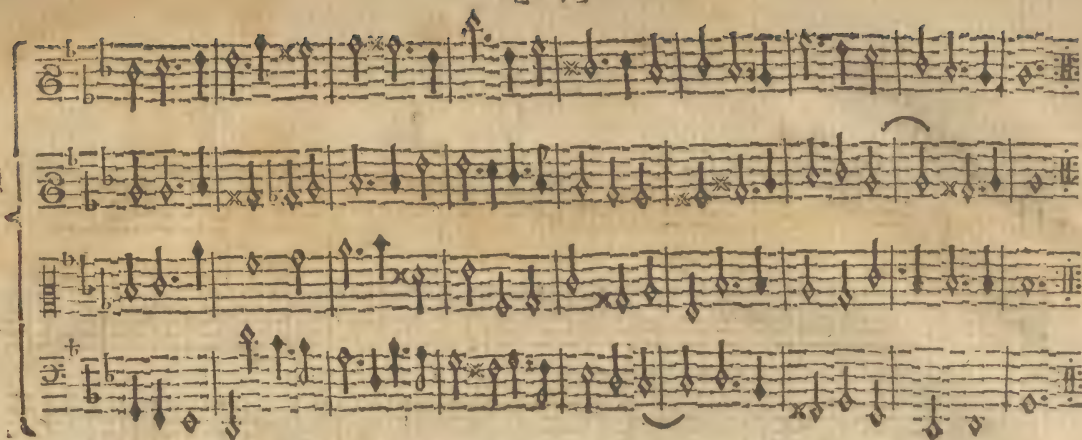
The Instrumental Musick used in the T E M P E S T.

The First Musick.

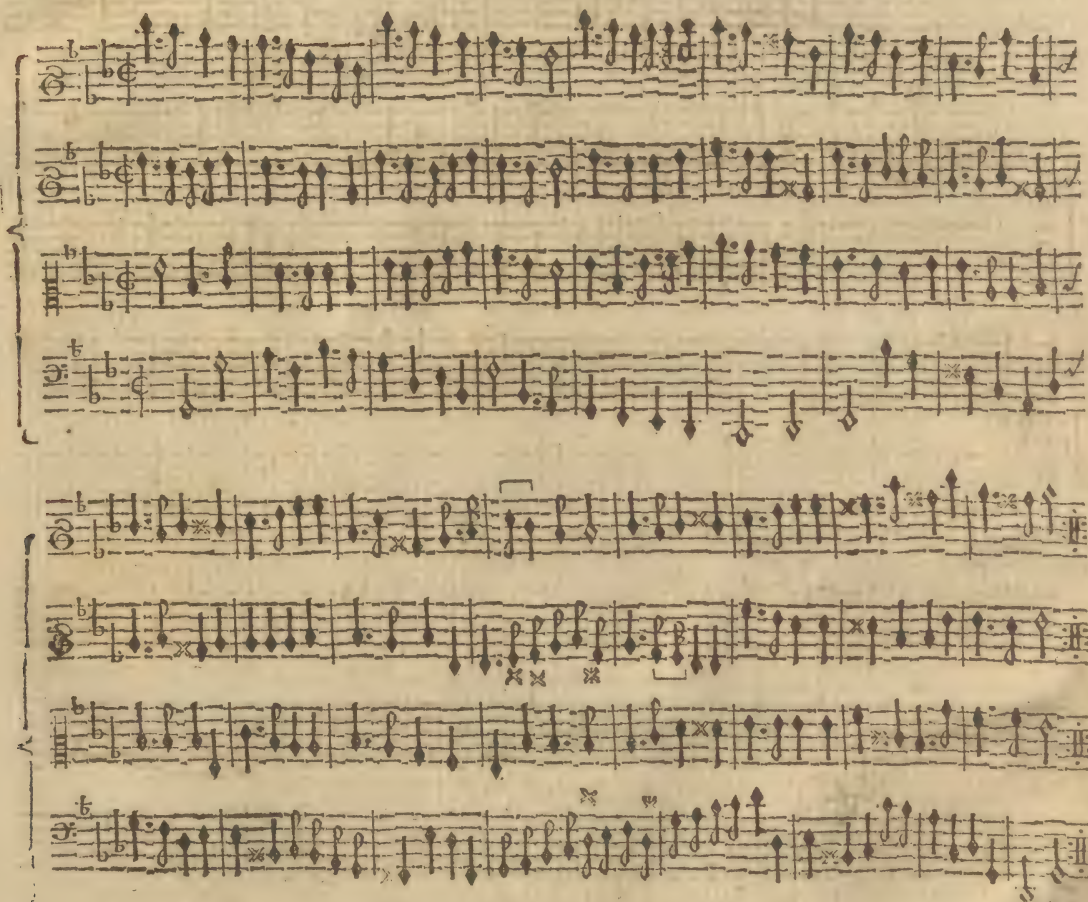


Galliard,





Gavot,



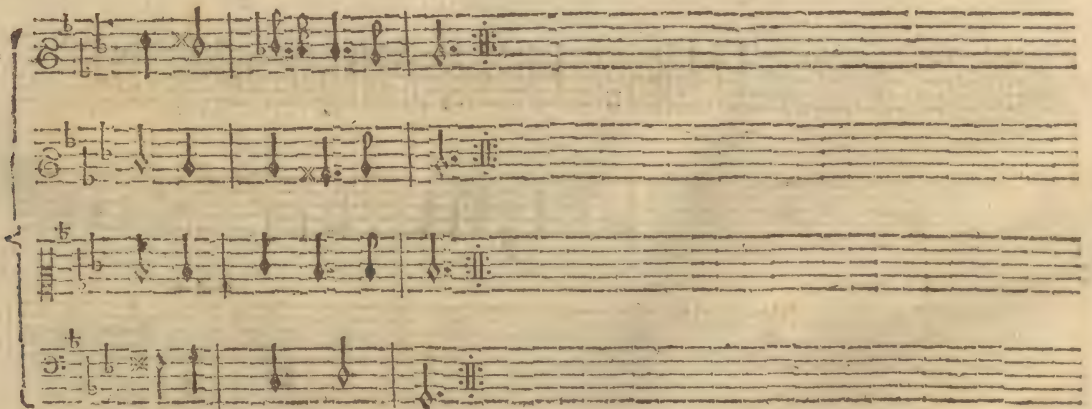
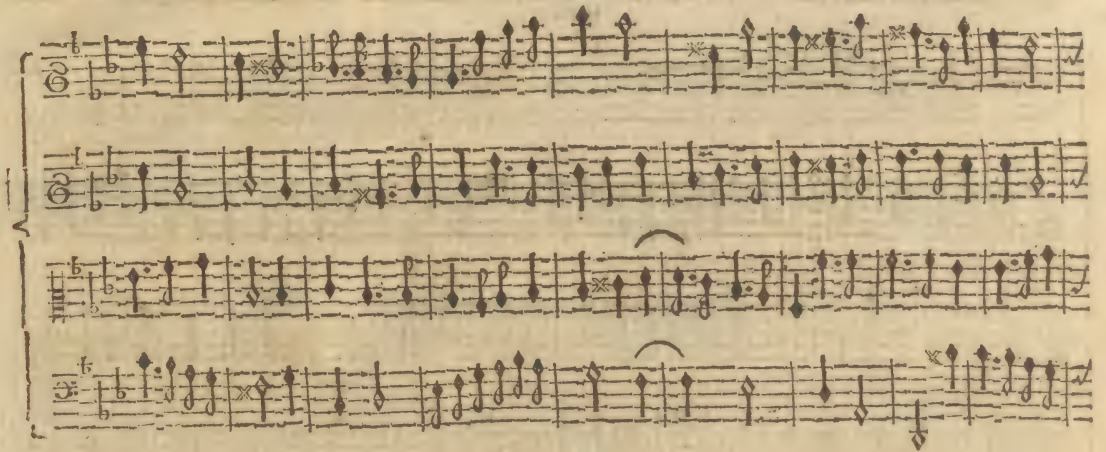
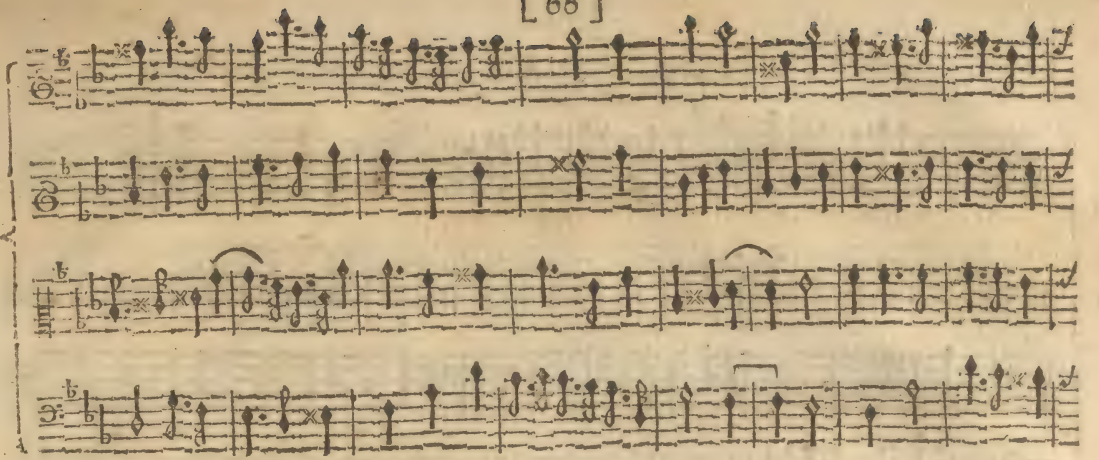
The end of the First Musick.

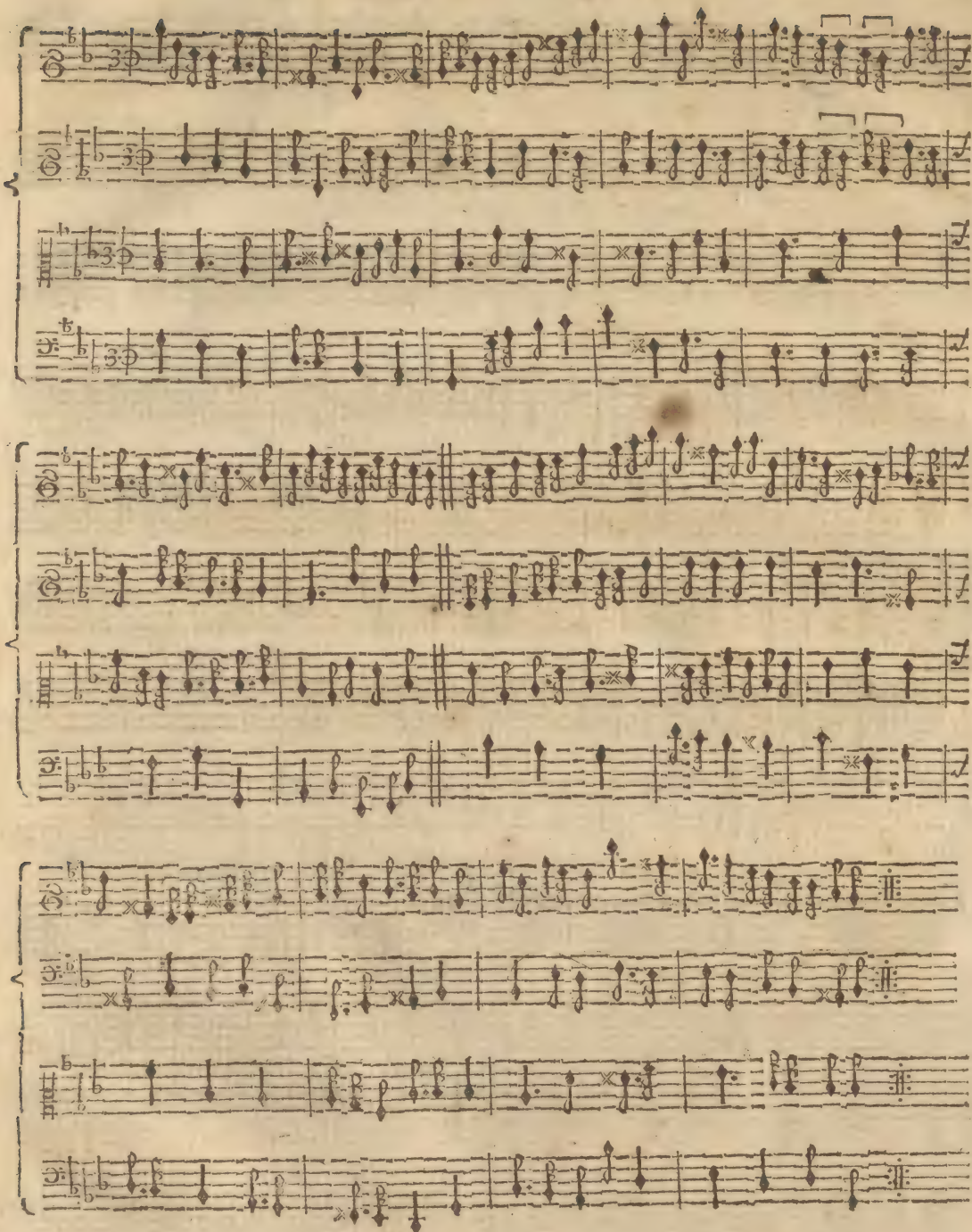
The

The Second Musick,

Arabrand.

This is a handwritten musical score for a piece titled "The Second Musick, Arabrand." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a large "S" time signature. The music is characterized by frequent use of eighth and sixteenth notes, often beamed together. There are several "x" marks above certain notes, possibly indicating specific performance techniques or corrections. The score is divided into measures by vertical bar lines. The overall layout is typical of 18th-century manuscript notation.



L I L K.

The end of the second Musick.

Curtain Tune in the *TEMPEST*,

Soft,

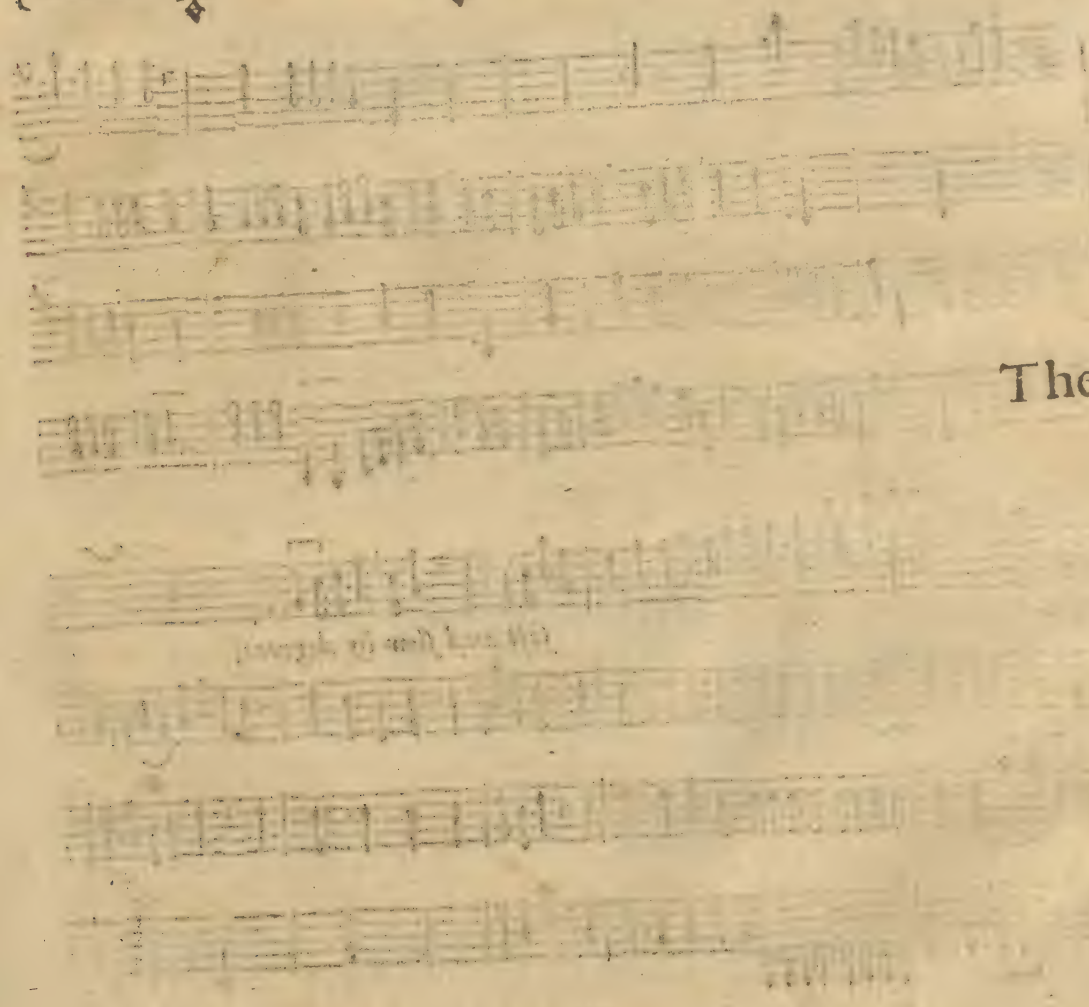
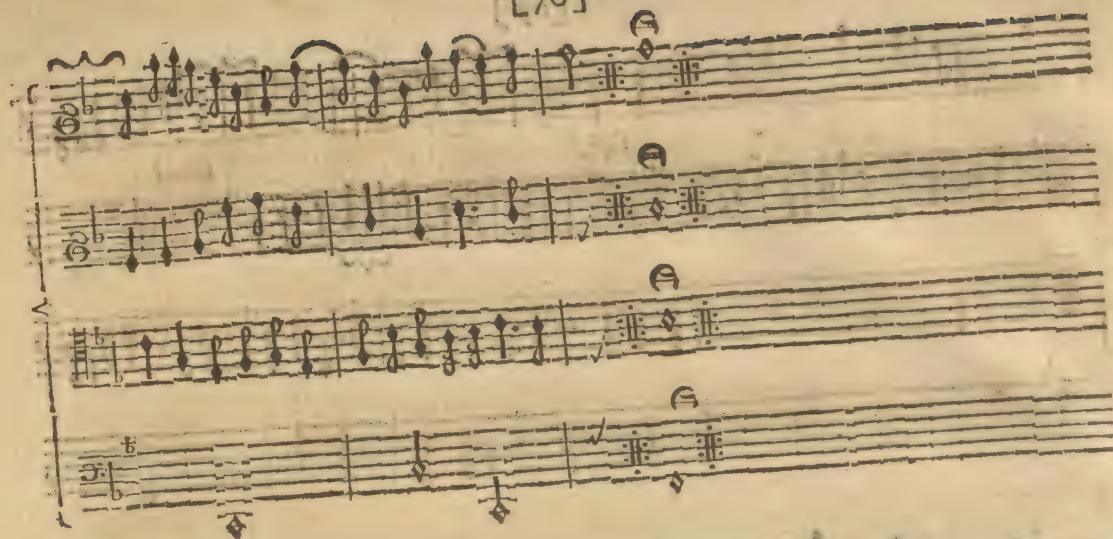
The musical score is written for four staves, grouped into three systems. The first system contains the first four staves, the second system contains the next three staves, and the third system contains the final four staves. The music is in a key with one flat (B-flat) and a common time signature (C). The first system is marked 'Soft' and features a melodic line in the upper staves with various ornaments and a bass line. The second system is marked 'Lower by degrees,' and shows a more complex texture with many sixteenth and thirty-second notes. The third system is marked 'Violent,' and features a very dense texture with many sixteenth and thirty-second notes, creating a rapid, intense sound. The score concludes with a final cadence on the fourth staff of the third system.

Lower by degrees,

Violent,

Handwritten musical score for four staves, featuring various musical notations including notes, rests, and dynamic markings. The score is organized into three systems, each containing four staves. The first system includes the dynamic markings *soft.* and *lowd.* The second system includes the instruction *soft and slow by degrees,* which is written across the second and third staves. The notation includes treble and bass clefs, key signatures with one flat (B-flat), and various note values and rests. The manuscript shows signs of age, with some ink bleed-through and slight fading.

[70]



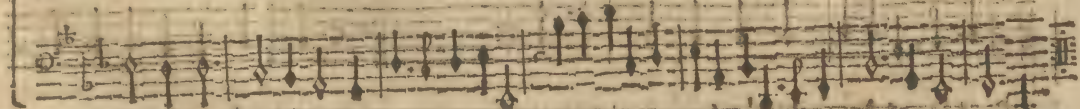
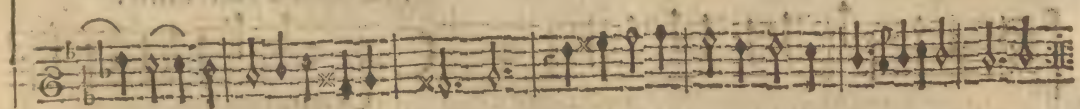
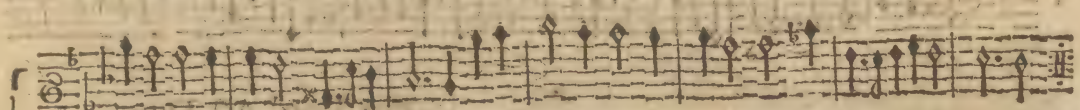
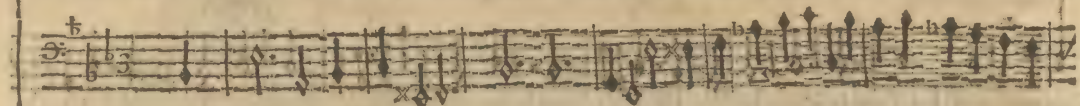
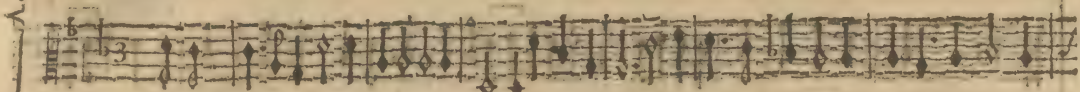
The

The First Act Tune



Ustick Air.

tion 1



X

The

The Second Act Tune,

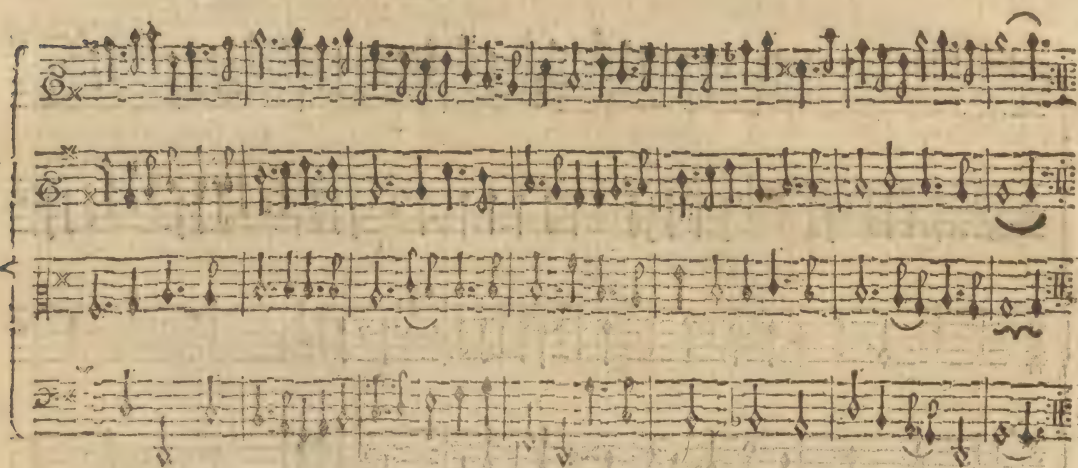
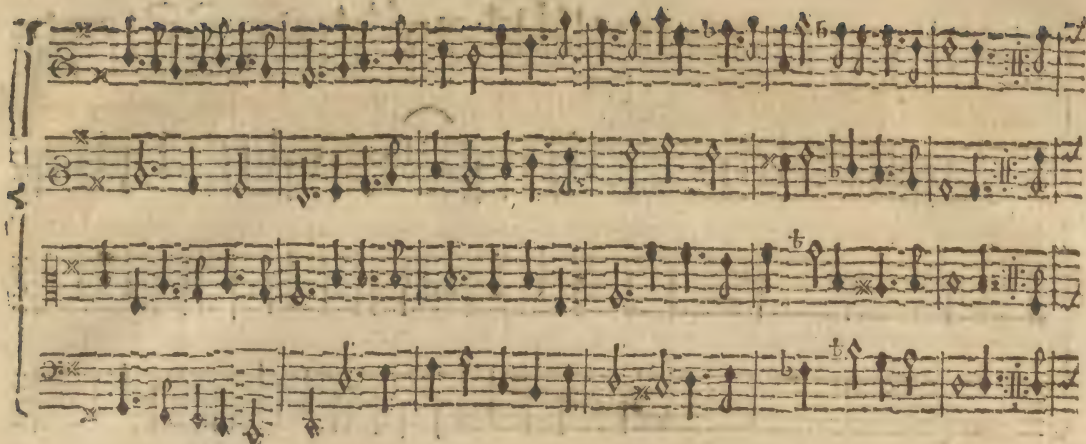
M *noit.*

This musical score consists of eight staves. The first staff begins with a large 'M' and the word 'noit.' below it. The notation includes various musical symbols such as clefs, time signatures, and note values. There are several repeat signs and dynamic markings throughout the piece.

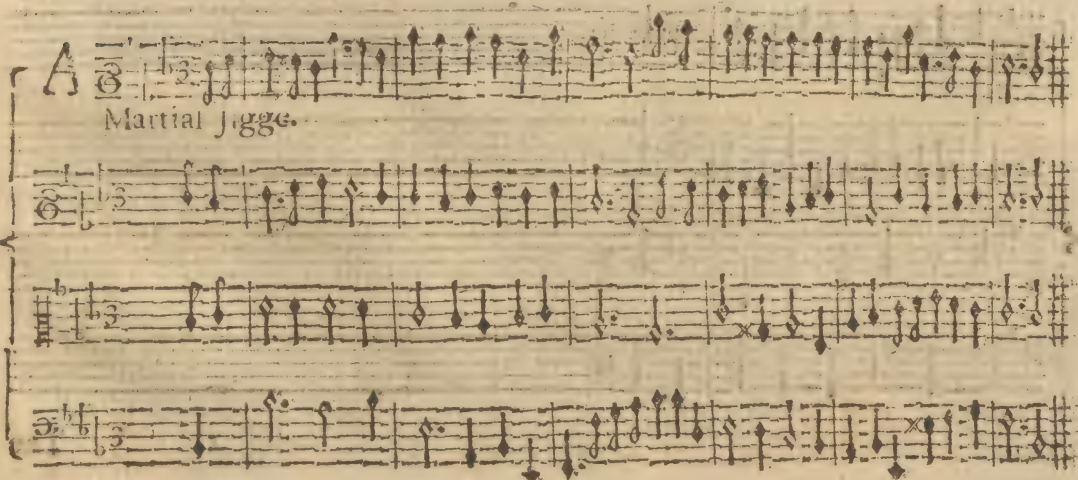
The Third Act Tune.

C *Orant,*

This musical score consists of four staves. It begins with a large 'C' and the word 'Orant,' below it. The notation includes various musical symbols such as clefs, time signatures, and note values. There are several repeat signs and dynamic markings throughout the piece.



The Fourth Act Tune,



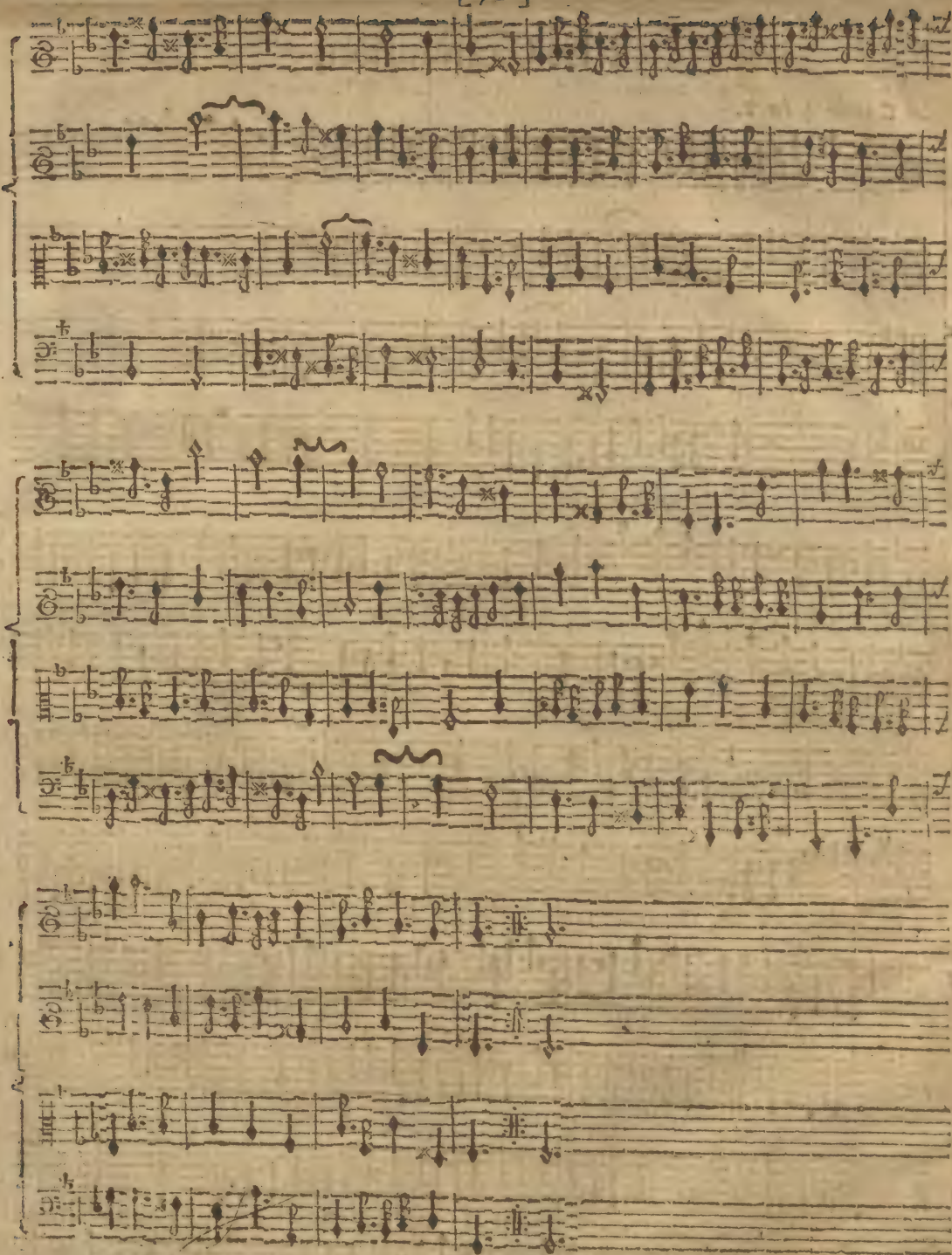
Handwritten musical score for a piece labeled [74]. The score consists of two systems of four staves each. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is handwritten and shows signs of age, including some ink bleed-through and fading. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The word "S." appears below the first staff of the second system, and ":S:" appears below the second and third staves of the second system.

Handwritten musical score for a piece labeled [74]. The score consists of two systems of four staves each. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is handwritten and shows signs of age, including some ink bleed-through and fading. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The word "S." appears below the first staff of the second system, and ":S:" appears below the second and third staves of the second system.

The Conclusion,

A Canon 4 in 2.

This is a handwritten musical score for a canon in 4 parts, 2 measures per bar. The score is written on ten staves, grouped into five pairs. Each pair consists of a treble and a bass staff. The key signature has one flat (B-flat), and the time signature is 2. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. There are several 'x' marks above certain notes, likely indicating specific performance techniques or corrections. The score concludes with repeat signs and first/second endings marked ':S:' and ':C:'.



F I N I S.

